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Racing Extinction from Louie Psihoyos is one of the highprofile docs coming to Discovery in 2015.

"While 'authenticity' has been the mantra for a long time, the networks really seem to mean it now." 39



TLC's My Big Fat Fabulous Life brings YouTube star Whitney Thore to television.



#### on the cover

In recognition of 2014's wave of nudity that swept unscripted programming, our Global 100 mascot, Globie, gets in the spirit. Illustration by Matthew Daley for Shiny Pliers.

Hard-hitting British doc Kid Criminals is one of this year's **MIPTV Picks.** 

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# real sci

**BACK IN VOGUE** 

his past January, I missed the Realscreen Summit for the first time since joining the brand in 2008, as our second son decided he was going to take after my wife and show up early for his appointments. Thus, a week ahead of his due date, and just in advance of the Summit, he arrived. So while I was kept busy changing diapers, delegates on hand at this year's Summit were given a close look at the changes beginning to sweep through American cable television - among them, several network executives pointing towards a return to "authentic" non-fiction programming for the year ahead and perhaps beyond.

You'd be forgiven for thinking that you've heard that one before, especially since "authentic" is a word that has been trotted out repeatedly at past Summits. But while the previous reference was primarily about casting characters in unscripted/reality programming, this time around network executives and producers are discussing a return to the documentary and blue chip roots that built such venerable brands as Discovery and National Geographic Channel.

Two years ago, network heads were calling a very different tune, with the phrase "docs don't rate" uttered frequently over the course of conversations and panel discussions. But as our writer Kevin Ritchie highlights in our Audience & Strategy feature this issue (see page 23), over that time span we've seen Netflix emerge as both a serious competitor to cable and a home for original documentary content, strong doc projects from HBO dominating national conversation, online platforms such as Vice.com connecting with millennials and - perhaps most importantly - declines in ratings for unscripted and reality staples, both on cable and broadcast.

I'd be careful about saying this all points towards a massive sea change in the general programming strategies of U.S. cable nets. Both Bravo and OWN have flirted with documentary strands, with varying results. Even for those that air a majority of non-fiction fare, the move towards more scripted content - tent-pole projects and series - is gathering momentum. And while unscripted programming may be in a challenging phase at present, even the most pessimistic, hand-wringing reports in the trades about the "creative crisis" in reality ultimately concede that the genre is still alive and kicking. If anything, a new wave of "authentic" non-fiction should open up opportunities for interesting hybrids to emerge, and for more networks that

have mainly operated in the docusoap space to test the waters and see how doc fare could work for their brands.

In other news, we at realscreen are happy to announce that Manori Ravindran has been upped to news editor for the brand, overseeing content for our e-daily and realscreen.com, and we've welcomed back Kelly Anderson from maternity leave, who, as research editor, will have oversight of our growing Radarscreen premium product, among other duties. Please join me in offering congratulations to both!

Cheers, Barry Walsh Editor and content director realscreen

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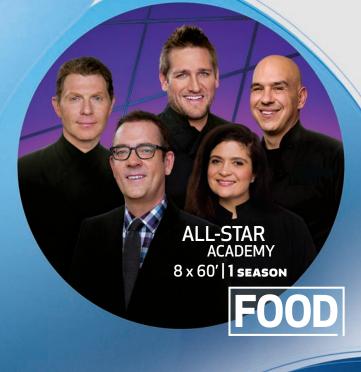


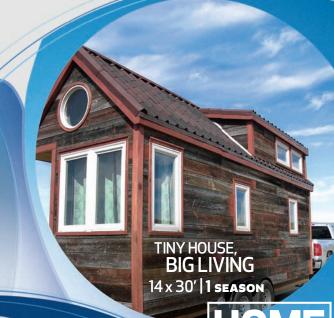
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#### **Updating the job** description

a non-industry cocktail party recently, I was asked to explain exactly what it is that I do for a living. For some of my closest friends and – dare I say it – even my husband, my job remains something of an enigma.

For starters, the title "publisher" throws them for a bit of a loop. While the magazine you are reading is the genesis and underpinning of the realscreen brand, it's now a relatively small part of our business, which has evolved rapidly in our 18-year existence.

Publishing extends across realscreen's daily newsletter, which is delivered to over 14,000 inboxes around the world, and to realscreen.com, which generated 2.6 million page views in 2014. Our crack editorial team masters this component of the brand handily, and apart from planning meetings, reviewing all of our content to ensure that it delivers on our promise to be the most trusted source of business intel for our industry, ensuring the magazine is distributed at the most important industry events globally, and filling this space five times a year, my time spent on the publishing side is relatively minimal.

What I "do" now is events - creating and overseeing them in sync with our brand mandate. And this is what I love to do, all because of the people that I am lucky enough to interact with on an ongoing basis. I'm sure that if I looked back on the 50 + columns I've penned since taking on this role, I've undoubtedly mentioned more than a few times how generous members of our industry are with their time and counsel. Folks are genuinely keen to be hands on, whether it's as a member of one of the advisory boards for our events (see pages 33 and 58); a judge for the Realscreen Awards (there are 84 of them this year!); or simply available for a call for some advice.

So what began as an explanation of my role ends with gratitude to the community we serve, for making it so challenging and rewarding.

'til next time go well. Claire Macdonald VP & publisher realscreen

#### **UPCOMING ADVERTISING** & SPONSORSHIP OPPORTUNITIES

#### **MAY/JUNE**

Editorial features: This issue will feature special reports on stock footage and production music, as well as a reality genre focus, a feature on unscripted in emerging markets, a doc focus, and our Changemakers report.

#### **Bonus distribution**

Realscreen West, Banff World Media Festival, Sheffield Doc/Fest, AFI Docs, Sunnyside of the Doc, STREAM Market

#### **Booking deadline**

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For information on any of these opportunities or to discuss something custom that we can do for you, call realscreen sales at 14164082300 and ask for Melissa Giddens at x228, Kerry Lanctot at x277 or Chris Vin at x483.

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ust days after his latest project, In Transit, was selected as part of the 2015 Tribeca Film Festival's world documentary feature competition, and on the eve of the re-release of the iconic Grey Gardens, the passing of cinéma vérité pioneer Albert Maysles on March 5 came as a shock to the international doc community.

The Boston-born filmmaker – along with his brother David - was among the first to champion the style of direct cinema in such classic and seminal documentaries as Primary (1960), Salesman (1968) and Grey Gardens (1976), leaving an indelible mark on the medium and serving to influence myriad filmmakers after him.

In the wake of Maysles' death, realscreen reached out to the doc community for its stories about the master documentarian, favorite interactions with him and the legacy he leaves behind.

#### **Heidi Ewing**

(Detropia, Jesus Camp)

Now that the great Albert Maysles is gone, there are wonderful old photographs circulating featuring he and his brother on location, hard at work, searching for their story. These pictures fascinate me. There's the young Al, lithe and intense, camera mounted on his shoulder, focused

on whatever action is happening just outside of our frame of view. And there he is again, looking a bit tousled, surrounded by

the glittering people that walk among us.

In some snaps he's in some God-forsaken corner of America: a filthy kitchen, a cheap hotel room, the waiting area of an abortion clinic. I get the strong feeling it didn't

"You're never too old for role models, and when I think about 'aging gracefully,' Al Maysles will be my inspiration."

matter to Al where he was, as long as his gut told him there was a story to be found, a timeless character to behold, a wicked line or bit of repartee that he may be lucky enough to capture with his machine.

I know the feeling. That's the way I feel with my own collaborator, my own "sister" BY MANORI RAVINDRAN

Vérité pioneer and legendary documentarian Albert Maysles passed away at the age of 88 in March. Here, filmmaking fans pay tribute.

Rachel Grady (we're friends but she feels like family) as we try our best to follow in the cinéma vérité tradition begun by the Maysles, by Barbara Kopple, by Susan Froemke, by Chris Hegedus and D.A. Pennebaker. We are so deeply indebted to them. These are the giants who persuaded the world that there was magic in the mundane, that if you could be patient and trust in the powers of quiet observation, the entire world could be illuminated for all of us - if only for a moment.

et

#### **Doug Block**

(112 Weddings, 51 Birch Street)

To me, Al was more influential for who he was as a human being than for what he accomplished. Which is saying something, given that what he accomplished puts him in the pantheon of documentary filmmakers. For such a legendary figure, he was incredibly warm and generous and accessible. Always smiling, always approachable. Always with a kind and positive word. He was a consistent presence at doc festivals and events and always vibrated with boyish enthusiasm and energy. And, good God, to still be working and

making fine films at 88. If I last that long, I hope I'm simply upright. You're never too old for role models, and forevermore when I think about "aging gracefully," Al Maysles will be my inspiration.

#### **Chris Hegedus**

(Kings of Pastry, The War Room) Al was a huge inspiration for me to make the leap from photography to documentary films so I was always sad that we never worked together. But last summer, I had the opportunity to film Al at his office in Harlem. As we were talking, he reached into his desk and pulled out his very first camera. It was a tiny, primitive pinhole camera that he bought as a boy. Al put it up to his eye and showed me how he shot with it. Then he reached behind him and held up a 10 x 12 photograph the first photo he ever took with that camera. It was a portrait of his younger

"Al's eager curiosity and ability to watch tirelessly through a camera bonded us for the rest of our lives."

brother David asleep. The photograph is beautiful and impressionistic, and quite an astonishing picture to be taken by a child. Al was fond of quoting Orson Welles, who said "the eye of the cameraman must be the eye of the poet." There's no doubt that's just what Al was, right from the start.

#### D. A. Pennebaker

(Monterey Pop, Don't Look Back)
I was on my way to Russia in the spring
of 1959 to film the American Exhibition
that was about to open in Moscow. Al
Maysles found out about it and came
to see if he could come along. He and



**A Producer's Perspective** 

BY JOHN SMITHSON

ne of the 'joys' of our job is working with talent, the faces of our shows, be they brilliant cosmologists or rugged gold hunters. They are integral to the success of what we make and crucial to that Holy Grail of indie producing: a returning series.

But the relationship between talent and production can be a complex and often challenging one, with the warm glow of success quickly morphing into jealously, resentment and confrontation.

No late-night producer-to-producer chat is complete without a full-on whinge about front of camera talent. Lubricated by Scotland's finest malts, the talk is of the ungrateful monsters we pluck from nowhere and transform into petulant prima donnas.

Greed, insecurity and vanity, all stirred by agents making outrageous demands, can be a toxic mix. Infuriating though it can be, producers do need to take a reality check. Would you really want to be on the other side of the camera? Imagine the punishing schedules, the constant demands and the endless media intrusion, all underpinned by the corrosive fear of declining ratings, network upheaval and public rejection. The slippery downhill slope to D-list celebrity is always just over the horizon.

Why this random riff on talent? Because discussion of this complex relationship has been a major story in the global media due to what the BBC called a "fracas" – a word that has been used more times recently than in the previous decade.

This was no ordinary fracas and no ordinary talent. The host of *Top Gear*, Jeremy Clarkson, was suspended from the program, following an altercation at the end of a shoot day on location with one of the show's producers.

The media storm is testimony to the power of this brilliant original talent who has performed a key role in the global rise of *Top Gear*, now one of the world's most valuable factual brands, with a global audience of 350 million.

Now the BBC has decided, after a formal investigation, to fire Clarkson but continue with the show. They found that Clarkson launched an unprovoked physical and verbal attack on the producer, causing him to drive to hospital for an examination.

As you would imagine, there's fevered producer gossip of where Clarkson might now end up and how *Top Gear* will survive the loss of its frontman.

I know all about the power of the Clarkson persona. Many years ago *Top Gear* was in the doldrums and we made a car show for a rival channel, which briefly seized the automotive programming crown. But then the BBC persuaded Clarkson to come back and gave the show a major reformat. They quickly regained their crown and we sank without a trace.

So how do producers manage their key talent? At Arrow we are, by choice, working more and more with talent and have some straightforward rules, none of them rocket science.

Be straight, respectful and decent. Listen to any concerns they raise. Try and spend time with them away from the shoot. Put yourself in their place and recognize how hard their job is. Conciliation is a million times better than confrontation. Never drive a wedge between the talent and their agent, and always keep the agent in the picture. At all times, a little bit of love goes a long way. Their performance is more important than your ego.

Where it can get tougher is if the talent has secured real editorial power, as it skews the whole relationship. So do tread carefully.

Oh, and it would be a good plan to avoid a fracas at all costs.

John Smithson is creative director of Arrow Media, an indie he co-founded in 2011. Previously he was chief executive at Darlow Smithson Productions.



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# "He was a documentary Johnny Appleseed who tossed seeds of enthusiasm and encouragement out into the world."

his brother David had already gone there on a motorcycle and he showed me a film he'd made at a Russian mental hospital. How he'd gotten them to let him film there intrigued me and since I'd never been there he seemed like a good companion for my filmmaking. I could see he was not just looking for a job but wanted to get to Russia as badly as I did. For us both it was going to be an adventure. So I arranged for an extra visa and the two of us spent the next four months filming Russia together, wherever the trains and trolleys would take us. It was a fantastic adventure, and Al's eager curiosity and ability to watch tirelessly through a camera bonded us as filmmakers for the rest of our lives.

#### **Marshall Curry**

(Point and Shoot, Racing Dreams)
Albert Maysles was a documental

Albert Maysles was a documentary Johnny Appleseed who tossed seeds of enthusiasm and encouragement out into the world and helped dozens of young filmmakers sprout up around him. I first got to know him at a screening series, where I shyly explained that I'd never made a film before but longed to try it. "Come on in, the water's great!" he said. Over the next few years I spent a number of mornings at his apartment in the Dakota, talking with him (mostly listening, really) about how digital cameras were changing documentaries, about the importance of empathy in shooting, and about the adventure of life.

I remember saying to him once, as we ended one of our sessions, "You know, the things you've done and the people you've gotten to know are really amazing." He gave me that twinkly-eyed smile and just said, "Lucky, lucky, lucky..." When I think about the time I got to spend with him, I feel the same way.



#### **BEST PRACTICES:**

THE ART OF THE ELEVATOR PITCH

BY CHRIS PALMER AND SHANNON LAWRENCE

magine this: You're next in a long queue of businessmen and women trying to pitch their brilliant idea to a top executive and secure future collaboration opportunities. You have 45 seconds. What do you say? How do you say it? And how do you prevent yourself from being just another face in the crowd? This is what the elevator pitch is all about.

Elevator pitches, if used effectively, are short bursts of opportunity. They are the auditions of the business world. You need to come up with a way to maximize your impact in front of your audience and make a lasting impression that will get you another audience. They can happen at any time, anywhere. If you're feeling unprepared, don't fear. Here are 10 simple tips to help you prepare your own elevator pitch.

Start with the basics This may seem like a no-brainer, but make sure that you're aware of and can execute public speaking skills confidently and fluently. Make eye contact, breathe regularly, speak confidently, and pace the flow of your words.

Use positive, strong language Wishywashy language gets you nowhere when you are conducting a business transaction. Use confident language such as "will" and "can" instead of "might" or "could."

Practice To feel the most comfortable delivering your speech, you need to practice. Repetition will get you to the point where you can pitch at a moment's notice.

Don't be mechanical While you want to be prepared, you also don't want to appear stiff or rehearsed. In her Forbes article "The Perfect Elevator Pitch to Land a Job" contributor Nancy Collamer suggests that you be flexible and responsive to your particular audience.

**Let your personality shine** You are not just another talking head. What makes your business voice unique?

**Talk with your audience, not at them** Conversations are a two-way street.

Make sure you leave some space for your audience to respond to you and to encourage their engagement and attention in your pitch.

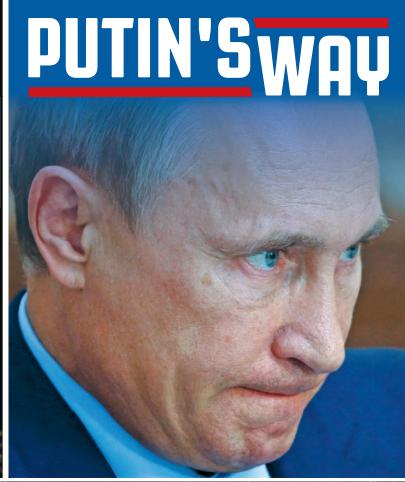
Go easy on the details Because you have limited time, it's necessary to get to the meat of your idea quickly. In the *Nature* article "Communication: Two Minutes to Impress," writer Roberta Kwok suggests that people "consider the big picture" and leave out inessential details.

Use universal language Don't leave your audience out in the cold by using technical language. Forbes contributor Collamer notes that technical language puts you at risk of making your audience "feel stupid or uninformed" – not to mention distracted. Be appreciative An elevator pitch is essentially a request for resources and time. Make sure that you demonstrate your appreciation of your audience's consideration before and after your pitch by thanking them. Leave a calling card Your speech can be impressive and intriguing, but all your efforts will be for naught if you don't make plans for follow-up. Exchange contact information via a business card, if possible, and state your intentions for reestablishing contact.

Elevator pitches are essential across industries, from media to finance and beyond. Through them, opportunities are gained and lost. By being prepared and relaxed, you can greatly increase your chance of acquiring more business opportunities at networking events and during serendipitous meetings. These tips will send you on your way.

Professor Chris Palmer is the director of American University's Center for Environmental Filmmaking and author of the newly published book Confessions of a Wildlife Filmmaker: The Challenges of Staying Honest in an Industry Where Ratings are King. Shannon Lawrence is a filmmaker and MFA candidate at American University.

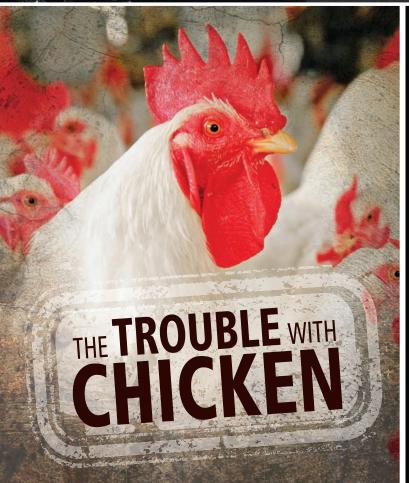
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BY MANORI RAVINDRAN

After a chance encounter on First Avenue in New York, the lives of director Crystal Moselle and the six brothers profiled in her debut feature, The Wolfpack, would become remarkably intertwined.

Realscreen talks to Moselle to find out more about the process of bringing the Angulo brothers' incredible story to the screen.

Moselle hung out with the six Angulo brothers, she had just finished showing them her cameras when they descended into the nearby park fountain and re-enacted a scene from the 1978 film *The Deer Hunter*. Though she had recently befriended the teenagers on a street corner in New York City's Lower East Side, she was still an outsider, and sat on the sidelines in the summer heat, happy to simply observe.

It would be a few years before Moselle was allowed a bit part as a passerby gunned down in their rendition of *Reservoir Dogs*, but by then she already had a starring role in the Angulos' lives.

"I was just excited to be around them and they were really interesting," she says. "They didn't feel jaded like a lot of New Yorkers that you come across. It was refreshing. And they were just so excited about life and open to everything – it was a very natural process."

Nicknamed the Wolfpack, the group is the subject of Moselle's titular film, which in January won the Grand Jury Prize for U.S. Documentary at the Sundance Film Festival and was promptly picked up by Magnolia Pictures, which has a theatrical release set for June. The film chronicles the boys' upbringing in a small apartment in a Manhattan housing project, which they had rarely left their entire

"I don't want to put a judgment on it, I don't want to put my strong authorship on it. I wanted people to just experience this incredible thing that happened." lives until around the time they met Moselle in 2010.

Using home video, interviews with the family and footage shot by the brothers – Bhagavan, Govinda, Jagadisa, Krsna, Mukunda and Narayana, all between the ages of 16 and 24 – Moselle paints a grim picture of a cloistered apartment far too small for the big dreams and unrelenting energy of six boys, living with their parents Susanne and Oscar and sister Visnu, who has Turner Syndrome and was not interviewed due to difficulties in communicating.

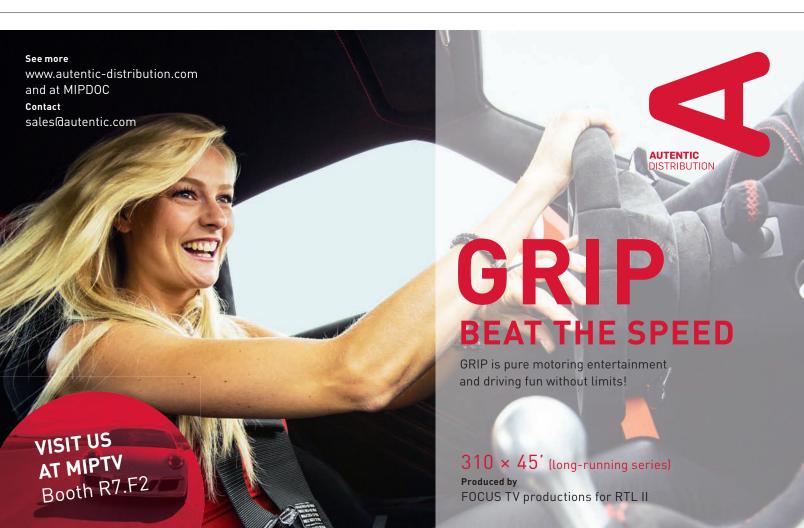
But if you ask the filmmaker if she had a particular commentary in mind – perhaps about social isolation, stunted adolescence or inequality in Manhattan? – she'll plainly say no. Despite dark, even alarming, undertones, *The Wolfpack* is a coming-of-age story that ultimately is as upbeat as it is forward-looking.

For Moselle, it was a film made for and about her friends.

"I don't want to put a judgment on it, I don't want to put my strong authorship on it," she says, adding that she never set out to make a documentary. "I wanted people to just experience this incredible thing that happened."

Susanne had met Oscar – a devoted Hare Krishna – in Peru, and the couple moved to Los Angeles, where they had Mukunda, before relocating to New York.

But in the Lower East Side, an entrenched fear of outside society compelled Oscar to keep the family under lock and key and confined to their small apartment, where the children were home-schooled by Susanne and allowed outside only for the rare appointment – sometimes several times a year, sometimes not at all.



To both entertain themselves and glean an understanding of the world outside their walls, the brothers ensconced themselves in cinema, idolizing such directors as Christopher Nolan and Quentin Tarantino and recreating their favorite scenes using everything from cardboard and tape to yoga mats for props.

As they grew older, however, the longing to venture outside swiftly became a necessity, prompting one of the brothers to escape and almost immediately get arrested due to an off-putting mask – inspired by the homicidal Michael Myers character in John Carpenter's *Hallowe'en* – worn for the occasion. The incident led to some counseling but also a relaxing of house rules by Oscar, who became more receptive to his sons' needs.

It was during this transitory period that the boys first encountered Moselle, though it would still be another six months until Oscar and Susanne officially met the filmmaker at Thanksgiving. "I didn't really bring up the documentary for a good eight months after Thanksgiving," says Moselle, who also works as a commercial director. "It was a while. Because I didn't even know if there was one there. I just wanted to continue to hang out and help them and show them stuff."

Enat Sidi – she delved deeper into the boys' childhoods and realized it was more about a "family dynamic" rather than a group of quirky kids doing make-believe.

That dynamic, as the documentary details, largely stems from Oscar and his strict – arguably ascetic – beliefs. He doesn't figure in *The Wolfpack* until

# "There are times when I was feeling judgmental. But generally I just tried to step back and be very neutral."

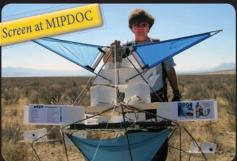
Eventually, when the prospect was raised, it was met with enthusiasm from the Angulo brothers, but the pursuit of a film also evoked a difficult set of negotiations for Moselle, who considered the Wolfpack as friends, not subjects. The filmmaker says she struggled with locating the story until – with the help of *Detropia* editor

almost halfway through, but Moselle's interactions with him are tenuous and raise both ethical and legal questions around his parenting.

"I think there are times when I was feeling judgmental," she admits. "But I think that's just more that I would feel the pain that maybe they used to feel when



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"There are all sorts of things that people can identify with, whether it's their love of film, or their own relationship at home with their family. There are a lot of things you can take away from the film."

they were young. I don't even think it made me angry - it made me sad. But generally, I really just tried to step back and be very neutral."

Moselle says Oscar was "surprisingly open" despite being asked several uncomfortable questions, and maintains the film isn't meant to condemn anyone. And while some reviewers have remarked that the film presents more questions about the Angulos than it answers, Moselle says the entire family except for Govinda and Narayana have seen The Wolfpack and "stand behind it," adding that she feels she answered all the questions for the story she set out to tell.

"There are all sorts of things that people can identify with, whether it's their love of film, or their own relationship at home with their own family," she says. "Or maybe it will inspire people to make something, and go out and make their own endeavors happen. I think there are a lot of things you can take away from the film: it's a matter of who you are."

In a sense, Moselle's friendship with the Angulos serves as a useful marker of when their lives really changed. All six brothers - one of whom has now moved out of the apartment - attended the world premiere at Sundance with Susanne, and are increasingly recognized on the street in New York. The director reckons the exposure from the film may even kick-start their own directorial aspirations.

But as far as what's different for the director since meeting the Angulos? Not much, she says. When she's not at work developing a narrative film, Moselle is still out there, rolling with the Wolfpack.

"They shoot stuff, so I help them," she says. "We're just friends. We hang out." •





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Discovery will air the latest film from The Cove director Louie Psihoyos, Racing Extinction, simultaneously across 220 global markets.

### **DOC REDUX**

BY KEVIN RITCHIE

With reality ratings slumping, cable nets Discovery and Nat Geo are reinvesting in feature docs and blue chip just as new VOD services dedicated to science and natural history docs emerge.

here was an interesting buzz word flying around the Realscreen Summit earlier this year: "documentary."

In addition to chatter about the coming spate of transgender-themed reality shows, crime programming and social media strategy, producers were cautiously applauding recent moves by Discovery Channel and National Geographic Channel to reinvest in feature docs and blue-chip science, wildlife and natural history.

For the past decade, U.S. cable networks have shifted away from those genres toward lower-cost, docureality series. But since *Duck Dynasty*, nothing has emerged as a massive breakthrough hit over the last two years.

Meanwhile, CNN has scored with non-fiction series such as *Anthony Bourdain: Parts Unknown* and acquisitions such as *Blackfish*, and Fox and National Geographic teamed up on *Cosmos: A Spacetime Odyssey.* Premium cabler HBO, well-established as a major force for documentary, made headlines with Andrew Jarecki's *The Jinx: The Life and Deaths of Robert Durst* and Alex Gibney's *Going Clear: Scientology and the Prison of Belief.* 

VOD service Netflix also made investing in documentaries a priority over the past two years, recently inking a deal with Leonardo DiCaprio's

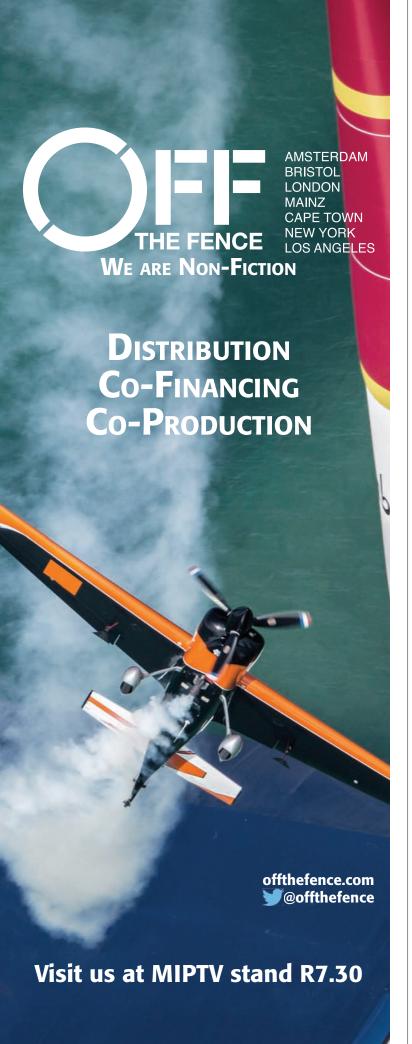
production company to produce docs and paying competitive rates at festivals to acquire all rights to films such as *The Square*, *Mitt* and the DiCaprio-backed Oscar nominee *Virunga*.

"Two years ago I got this gig at PBS and I felt like 'The world is mine,'" PBS programming chief and GM Beth Hoppe told *realscreen* during the Summit. "Cable had gone in a totally different direction. They were doing factual entertainment. Blue chip is stuff I knew we could do. I could reclaim all the genres that made PBS great in the first place.

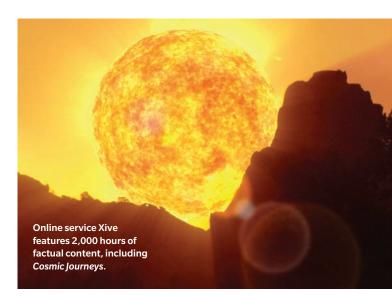
"Suddenly, it totally feels like the pendulum is swinging the other way," she added. "We are going to have more competition and I say bring it. If we helped lead that in any way, we'll claim victory. If there is more quality, educational television then we are all winning."

In 2013, Discovery pulled out of a long-standing coproduction partnership with the BBC that produced factual series such as *Life*, *The Blue Planet* and *Frozen Planet*. Before it officially ended the partnership, Hoppe was already calling BBC execs to pitch a team-up. Two years later she would have her wish.

"PBS is having a resurgence of late and it felt like the right time to have that conversation," said Chris Cole, BBC Worldwide North America's SVP of sales and coproduction, factual.



#### **AUDIENCE & STRATEGY**



In January, the two pubcasters announced a multi-title coproduction deal to co-develop between eight and 10 BBC-produced factual series and one-off specials amounting to 20 hours per year.

The programming will cover natural history, science, history, religion and the arts along the lines of *Civilization*, *Life on Earth* and *Descent of Man*. Hoppe is particularly keen to apply the blue-chip approach to the arts and both parties have already begun research in tandem with PBS's member stations across the U.S.

On the heels of PBS and the BBC's copro agreement, newly installed Discovery Channel CEO Rich Ross appointed former HBO exec John Hoffman as vice present of documentaries and specials, in a bid to realign the channel with documentaries seven years after the closure of doc division Discovery Films.

During the Television Critics Association's winter press tour in January, Ross said the network's move towards live stunt programming, as well as high-rating mock-docs about fictitious creatures such as *Megalodon: The Monster Shark Lives*, had run their course and added that Discovery would broaden its scope to attract more female and family viewers.

Hoffman and Ross are hoping to generate big buzz with feature documentaries such as wildlife activist and filmmaker Louie Psihoyos' *Racing Extinction*, which Hoffman acquired the global rights for following its premiere at the Sundance Film Festival in January.

The film follows *The Cove* filmmaker and his team of activists as they investigate the causes and effects of mass extinction in the United States, China and Indonesia. Discovery will air the film simultaneously in 220 global markets later in the year after a 10-market, Oscar-qualifying theatrical run in the U.S.

"I will be acquiring or commissioning films that provide us with a pipeline of two or three tentpole specials per year," Hoffman explained over the phone from his New York office. "Stating the obvious, that means that these are *big* films." With *Racing Extinction*, Hoffman wants producers to know

that Discovery is back in the documentary game. He will be commissioning docs and series in the genres of adventure, natural history, science and blue-chip wildlife, with an emphasis on projects that take a strong point of view on a topic and encourage people to take action.

Discovery's Racing Extinction strategy is not dissimilar to Netflix's roll-out of Virunga, director Orlando von Einsiedel's look at mountain gorillas struggling to survive in war-torn Congo.

Asked for Discovery's selling points, Hoffman points out that Netflix has 57 million global subscribers in nearly 50 countries compared with Discovery's 2.7 billion in more than 210. "Our potential reach is five billion people. You can't say that about Netflix," he says.

Racing Extinction will air this fall, likely timed to the United Nations Climate Change Conference in Paris at the end of November. A theatrical run is the goal of many filmmakers but for topical docs, TV can make more sense.

"A lot of Hollywood producers think of the audience as \$10 and a box of popcorn; to them we're all 'butts in seats,'" says Psihoyos. "In the world of social change documentaries, it's not as much about money as it is getting a chance to change hearts and minds of those in the seats. A partnership with Discovery creates the largest stage imaginable."

"Feature docs don't necessarily represent a clear commercial opportunity for broadcasters, but they do represent a very clear marketing and branding opportunity."

Although Psihoyos says theatrical may represent less than five percent of a doc's total viewership, it is an important way to create marketing for the film on TV and VOD, "which is where the tipping point is created."

"I care less about the platform and more about whether I can find the right audience for my film," says London-based producer Simon Chinn (Man On Wire and Searching For Sugar Man). "It's very rare for documentaries to find audiences theatrically."

Chinn points out that documentaries tend to fall out of fashion at cable networks during management turnovers. Discovery shuttered its feature doc division in 2008 even though one of its films, Man On Wire, was cleaning up on the awards circuit and went on to win an Oscar.

Meanwhile, competitor A&E has continued to back hit docs such as Supermensch and The Imposter through its A&E Indie Films arm.

"Feature docs in and of themselves don't necessarily represent



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#### **AUDIENCE & STRATEGY**

a clear commercial opportunity for these broadcasters," says Chinn. "But they do represent a very clear marketing and branding opportunity."

Five years ago, National Geographic Channel cancelled flagship doc series *Explorer* after 24 years as the network shifted focus to character-led docuseries.

Last July, Tim Pastore became president of original programming and production and six months later he announced that a rebooted *Explorer* would return alongside programs that mash up science, natural history and wildlife content with general entertainment formats.

"At the end of the day *Explorer* was a core DNA series for the channel," he says. "For me, this is a pivotal moment to renew our commitment to this space and keep providing our audience more portals into the National Geographic Society."

As he looks at programming going into 2016, Pastore will focus on producing – rather than acquiring – docs and series that emphasize authenticity through production techniques such as fixed-rig and self-shot, as well as hybrid general entertainment formats such as Stephen David Entertainment's *American Genius*, the Impossible Pictures-produced special *Dino Autopsy* and the Neil DeGrasse Tysonhosted weekly talk show *Star Talk*.

"We're definitely looking at increasing the programming of this nature," he sums up. Meanwhile, VOD platforms targeting documentary audiences put off by cable's reality

obsession have popped up: XiveTV, from producer/distributor Alliant Content, and Discovery Channel founder John Hendricks' CuriosityStream.

Founded by factual producers Greg Diefenbach and Thomas Lucas, XiveTV is aimed at 25 to 34-year-olds and distributes 2,000 hours of mostly acquired, long-form science, wildlife and natural history content to around 500,000 subscribers via Hulu, YouTube and Amazon from distributors such as DRG, ITV, Sky Vision, and Cineflix Media. The service is also producing three



John Hendricks' doc-centric VOD venture, CuriosityStream, launched in March with content including 20-part 4K series *Big Picture Earth*.

originals – *Galapagos: Realm of the Giant Sharks, Cosmic Journeys* and *Space Rip* – but is mainly pitching itself as a place to view docs that have fallen through the cracks in the cable market.

"We will invest in content if we have to and

#### "There's a lot of white space out there. There is a need for this kind of programming."

some of that content is going to be original programming," explains Diefenbach.

CuriosityStream, which launched in March, is billing itself as "complementary" to cable nets such as Discovery and is aimed at online viewers who do not watch linear TV. Subscriptions cost \$2.99 per month for standard resolution or \$5.99 per month for high-def, with a 4K option due later.

At launch, the service is 60% shortform (eight minutes or under) and 40% long-form and mixes acquisitions from big distributors and broadcasters such as BBC Worldwide, NHK and Zed. Titles will include the William Karel holocaust doc series *Annihilation* and, eventually, originals such as the 4K-shot, 20-part *Big Picture Earth*.

"Our goal is not to have the biggest library but to have the best one," says EVP of content production and acquisitions Steve Burns, adding the areas of focus are science, history, technology and "the human spirit."

As the subscriber base increases, CuriosityStream will up the number of originals through coproductions with other networks and budgets that are "TV budgets or better."

CuriosityStream is also planning coverage of unfolding science stories. For example, *Destination Pluto* will show the first photos from a probe that is due to arrive at the planet in July following a nine-year journey.

"Every filmmaker that I spoke with was excitedly talking about the chance that the networks would be returning to blue chip," he adds. "There's a lot of white space out there. There is a need for this kind of programming." •

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# miptypicks 5

Serious times call for serious content, if the submissions for this year's MIPTV Picks are any indication. Social issues, crime, disease, injustice – all topics addressed by scores of projects making their way to the market. As you'll see from the selections made by the *realscreen* editorial team, many of those projects captivated us and merited inclusion.

But a little relief also came

in the form of eye-popping natural history and science, social experiments, and presenter-led excursions. Congratulations to our Best in Show, which wins for its submitting company a pass to the 2016 Realscreen Summit.





#### THE LOOK OF SILENCE

Partners: Final Cut for Real (Denmark), coproduced by Piraya Film (Norway), Making Movies (Finland), Spring Films (UK); in association with ZDF, ARTE, DR K, NRK, YLE, VPRO; assorted distributors; sales agent: Cinephil | Length: 1 x 99 minutes | Premiered: Venice, 2014 Rights available: Worldwide excluding North America, Scandinavia, France, Germany, Italy, UK, Spain, the Netherlands, Portugal, Poland, Australia, Japan, the former Yugoslavia, Taiwan, Turkey Joshua Oppenheimer's *The Act of Killing* was a surreal and polarizing exploration of the government-sanctioned mass murders in Indonesia during the 1960s. This companion piece explores the issue through the eyes of the victims – particularly, through optometrist Adi, whose brother was killed five decades ago in the tumult. Adi voyages to the nearby villages where his brother's killers live, and while testing their eyesight, bravely interrogates them about their roles in the murderous era.

#### TYKE ELEPHANT OUTLAW

**Partners:** Jumping Dog Productions; distributed by ABC Content Sales **Length:** 1 x 80 minutes; 1 x 55 minutes | **Rights available:** Worldwide In 1994, a circus elephant named Tyke went on a rampage in Honolulu, killing its trainer in front of thousands of spectators and then escaping from the arena and running through city streets. It took 86 gun shots to bring Tyke down. The event was filmed in its entirety, and while this documentary features some of that footage, it endeavors to tell the story behind the incident and its aftermath through interviews with former trainers and handlers, members of the circus industry, eyewitnesses and animal rights activists.



#### **BEING BIPOLAR**

Partners: Swan Films: distributed by All3Media International Aired: March 2015 (Channel 4, UK) | Length: 1 x 60 minutes

Rights available: Worldwide excluding the UK

This film takes a close look at the rise in diagnoses of bipolar disorder in the UK, and offers a window into the experiences of those living with the condition. The manic highs and the crushing lows are seen here in vivid detail, as psychotherapist Philippa Perry explores the factors that may play a role in the disorder and examines the many questions that surround it. The recent airing of the doc on Channel 4 prompted debate from both general audiences and the medical community, and while some may not agree with the conclusions Perry reaches, the program goes some way towards illuminating the need to dig deeper and find answers.



030

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#### DAVID ATTENBOROUGH'S CONQUEST OF THE SKIES

Partners: Colossus Productions for Sky 3D in association with Atlantic Productions, with the assistance of Australian Broadcasting Corporation; distributed by Atlantic Productions

Ontario

**Aired:** December 2014 (Sky) | **Length:** 4 x 60 minutes

Rights available: Worldwide

The pairing of Sir David Attenborough and Atlantic Productions has resulted in some breathtaking and groundbreaking natural history programming, and this four-part project is no exception. As with past programs, cutting-edge CGI is once again front and center as Attenborough travels the world to chart the history and evolution of flight in animals. From airborne reptiles to the vast varieties of the bird kingdom, Attenborough and team take avian exploration to new heights in Conquest.



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#### GAME OF HOMES

Partners: Great Pacific Media for W Network (Canada); distributed by Beyond International

**Aired:** March 2015 (Canada) | **Volume:** 8 x 60 minutes **Rights available:** Worldwide excluding Canada

We will forgive this series for jumping on the soon-to-be-tiresome trend of *Game of Thrones*-derived show titles, mainly because it offers a fresh twist to the home renovation competition genre. Four teams of skilled amateur renovators get to save a house from the brink of collapse and attempt to restore it to glory, for a chance at winning the home itself. Guest celebrity judges from the home reno TV space offer up their brickbats and bouquets, and the viewing audience also gets to cast its vote.



#### **HOMMFIESS**

 $\label{lem:partners:partners:} \textbf{Partners:} \ \ \text{Directed by Thomas Wirthensohn; distributed by Cargo Film \& Releasing} \\ \textbf{Length:} \ \ 1 \times 60 \ \text{minutes;} \ \ 1 \times 90 \ \text{minutes;} \\ \textbf{Premiered:} \ \ \text{August 2014 (DOC NYC)} \\ \textbf{Premiered:} \ \ \text{August 2014 (DOC NYC)} \\ \textbf{Premiered:} \ \ \text{Premiered:} \ \ \text{Premiered:} \\ \textbf{Premiered:} \ \ \text{Premiered:$ 

Rights available: Worldwide excluding U.S.

Mark Reay seems to be living the good life; rakish and suave, ensconced in Manhattan's glittering fashion world as a photographer and a former model. Yet when the shoots and parties wrap, while others in that scene may retire to skyscraper apartments (with sky-high rents), Mark ascends to the rooftop of a friend's building to sleep. Reay can be seen as a symbol of a vanishing middle class, or as someone who stubbornly refuses to abandon his addiction to the bright lights of the big city. Has he rejected the American dream, or does he have a different view of what that dream is?



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Maggie Murphy (Head, Shaftesbury U.S.)

Joanna Webb (SVP, Content Strategy)

> Ryan St. Peters (VP, Kids & Family)

Jay Bennett (VP, Digital/Creative Director, Smokebomb)

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#### Life After Digital

documentary)
This documentary
offers a startling look
at the unintended

consequences of our wired world, from revenge porn, cyberbullying and trolling to facial recognition technologies that turn the face of every social media user into a barcode.

**Unsung: Behind the Glee** (1 x 60 minutes; performing arts documentary)

This one-hour documentary offers a behind-the-scenes look at two rival high school show choirs as they battle time, nerves and each other to create an award-winning routine for the National Championships.

Romeos & Juliets (One-hour documentary)
This documentary offers a rare behind-the-curtain
look at the making of Romeo and Juliet in the studios
of the National Ballet of Canada, as envisioned by
world-famous choreographer Alexei Ratmansky.



#### MIPTV PICKS



#### SECRET LIFE OF FOUR YEAR OLDS

**Partners:** RDF Television for Channel 4 | **Length:** 1 x 60 minutes | **Premiered:** February 2015 (UK) **Rights available:** Worldwide and format rights

As part of Channel 4's 'Secret Life Of...' strand, this one-hour special provides a warm-hearted and eye-opening look at the life of the four-year-old child. Ten children are placed in a fixed rig-equipped nursery, where we watch friendships and rivalries form, boundaries get negotiated and trampled over, and see how each toddler navigates the challenges and triumphs of childhood. The kids are also seen in their home environments, as developmental psychologists and neuroscience experts provide perspective on the action. An entertaining and innovative examination of childhood.

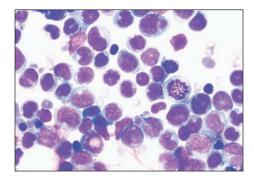


#### DAZZLE: THE HIDDEN STORY OF CAMOUFLAGE

Partners: Jonnie & Kate Films for ABC (Australia); distributed by Off the Fence

Length: 1 x 60 minutes | Rights available: Worldwide excluding Australia

Originally found in nature, camouflage is both a practical means of survival for animals and humans alike, and also an evolving art form unto itself. Crypsis (making something hard to see), mimesis (disguising a thing as something else) and motion dazzle (high-contrast patterns that make things temporarily harder to follow) are all part of camouflage's deceptive design. This program, from Jonnie Morris and Kate Pappas, reveals the many shades of camouflage, and examines the relationship between the need for creative concealment, and the artistry behind it.



#### CANCER: THE EMPEROR OF ALL MALADIES

**Partners:** Florentine Films, Laura Ziskin Pictures and WETA Washington DC, in association with Ark Media; distributed by PBS International | **Length:** 6 x 60 minutes; 3 x 120 minutes **Airing:** March-April 2015 (PBS) | **Rights available:** Worldwide excluding U.S.

Based on the Pulitzer Prize-winning book by Siddhartha Mukherjee, M.D., the latest project from Barak Goodman (*My Lai*) and Ken Burns puts this all-too-pervasive disease under the microscope and examines its history – from the first known description of it in an ancient Egyptian scroll, to the high-tech battle being waged against it in hospitals around the world. Goodman connects historical milestones in the "war on cancer" – such as the introduction of chemotherapy and the numerous multi-million dollar initiatives designed to bring us closer to a cure – with gripping personal stories of those living with the disease.



#### KID CRIMINALS

**Partners:** Plum Pictures for Channel 4; distributed by Hat Trick International **Length:** 2 x 60 minutes | **Aired:** February 2015 (UK) | **Rights available:** Worldwide This hard-hitting, two-part film takes viewers into Indiana's juvenile prisons, in which kids as young as 12 can be put behind bars. And though the inmates may be children, the crimes committed can be horribly shocking. But with an emphasis on treatment, the prisons aim to equip the inmates with the skills they need to successfully reintegrate into society. *Kid Criminals* gives the viewer a glimpse into this world through profiles of the kids themselves, prison guards and staff, and through examining the family lives of those who are spending significant parts of their childhood locked up.

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**Sally Miles** Founder & CEO Passion Distribution



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london.realscreen.com

#### MIPTV PICKS



#### THE YES MEN ARE REVOLTING

**Partners:** Human Race, Felt Films in coproduction with ZDF, YLE, DR and in association with ARTE; sales agent: Cinephil | **Length:** 1 x 91 minutes | **Premiered:** TIFF 2014

**Rights available:** Worldwide excluding Benelux, North America, Germany, France, Scandinavia, Poland, Austria

Over the past two decades, Mike Bonanno and Andy Bichlbaum – also known as Igor Vamos and Jacques Servin and better known as The Yes Men – have gone to great lengths to show that activists can have a sense of humor. Their penchant for pranks has seen them include in some 40 stunts, ranging from conducting fake press conferences while posing as execs from major corporations, to floating down New York's East River in "SurvivaBall" costumes. With two previous films documenting their escapades, the third takes a closer look at the men behind the mischief as they grapple with a formidable foe in the form of climate change, and their own questions about the actual impact of their socially conscious silliness.



#### SEVEN DEADLY SINS OF THE ANIMAL KINGDOM

**Partners:** Back2Back Productions for Sky 3D and Discovery; distributed by Sky Vision **Length:** 7 x 60 minutes | **Rights available:** Worldwide excluding the UK, Latin America and the Caribbean Richard E. Grant (*Withnail and I*) is such a mesmerizing on-screen presence that he could captivate an audience with a dramatic reading from a phone book. Thus, it's not surprising that as the presenter of this series exploring the "seven deadly sins," he throws himself into the subject matter with characteristic aplomb. The program, however, doesn't explore the sins – lust, greed, et cetera – through the lens of human experience, but through that of the animal kingdom. Slothful bears, lustful roosters and other badly behaving animals are featured, with scientific research and the latest discoveries in animal behavior illuminating the reasons behind the "sins."



#### 10,000 B.C.

**Partners:** The Garden and GroupM Entertainment for Channel 5 (UK); distributed by ITV Studios Global Entertainment | **Length:**  $10 \times 60$  minutes | **Aired:** February 2015 (UK)

**Rights available:** Format and finished, worldwide excluding UK and Eire.

In this reality series, social experiment television meets the Stone Age. Twenty men and women agree to forfeit every trapping of modern life – homes, possessions, technology, hot meals, privacy – in an effort to explore how much humanity has truly evolved over the millennia. Sporting animal hides and foraging for food while stationed in a Mesolithic camp in Bulgaria, the participants can't count on the conveniences of modernity to help them through, but instead, must rely on their own wits, and each other.



#### CITIES OF TOMORROW

Partners: Docside Production for ARTE; distributed by Zed

**Length:** 3 x 52 minutes | **Aired:** 2014 (ARTE) | **Rights available:** Worldwide

It's estimated that by 2050, 70% of all human life will be concentrated in cities. Across the globe, every week, one million people move to an urban environment. Still, major cities around the world are contending with serious – and in some cases, crippling – issues surrounding transit, sustainable development, and allocation of resources. This three-part series explores the efforts being undertaken globally to bring the concept of the city into this increasingly fast-paced future, spotlighting visions for urban life seemingly plucked out of science-fiction but much closer to reality than we realize. From "smart cities" to the rise in urban farming, *Cities of Tomorrow* takes us on a mesmerizing tour of our future homes. (Photo: Vincent Callebaut Architectures)



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#### TREVOR MCDONALD MEETS THE MAFIA

**Partners:** Plum Pictures for ITV1; distributed by Hat Trick International | **Length:** 2 x 60 minutes

Aired: March 2015 (ITV) Rights available: Worldwide

Veteran British reporter Trevor McDonald, one of the UK's most respected television journalists, was knighted in 1999 for his service to the field. In this two-part special he takes on the American mafia, meeting with former members who recount grim details about the lives they once led as part of the shadowy organization. According to Broadcast, its premiere on ITV in late March nabbed an audience of 4.5 million, or a 21.9% audience share.



#### NIGEL MARVEN'S CRUISE SHIP ADVENTURES

Partners: Image Impact Productions for Watch (UK); distributed by FremantleMedia International Length: 6 x 60 minutes | Airing: May 2015 | Rights available: World excluding UK, Eire and U.S. territories and possessions – all free and pay TV, all streaming, all physical & digital video. World excluding U.S. territories and possessions – all NT & closed circuit (incl. in-flight), archive sales. British wildlife television producer and presenter Nigel Marven has a yen for adventure, and doesn't shy away from putting himself into the action. After all, this is someone who has swam with great white sharks without the benefit of a cage. Here, Marven boards cruise ships and uses his hands-on approach to introduce crews and passengers to some of the world's most fascinating animals, from baby sloths to cobras.



#### MILLION DOLLAR AMERICAN PRINCESSES

Partners: Finestripe Productions for Smithsonian Channel; distributed by BBC Worldwide **Length:** 3 x 60 minutes | **Premiered:** January 2015 (Smithsonian Channel, U.S.)

Rights available: Worldwide excluding North America

Hosted by actress Elizabeth McGovern, this series explores the true story behind the American heiress who served as inspiration for the hit period drama Downton Abbey. Using cinematic recreations, American Princesses examines the time between the 1870s and the outbreak of World War I, when more than 200 daughters from America's new industrial millionaire class married into the British aristocracy, and ushered in a period of dramatic change to the English ruling class.



#### 9 MONTHS THAT MADE YOU

Partners: A BBC production with PBS; distributed by BBC Worldwide

**Length:** 3 x 50 minutes | **Airing:** Fall 2015 | **Rights available:** Worldwide excluding UK, U.S. While science and technology have provided expecting parents with a window into how their bundles of joy are developing via ultrasound scanning, there is a staggering amount of activity that happens within the womb in the nine months leading to birth – events and occurrences that shape the course of one's life. This series, hosted by longtime BBC presenter Michael Mosley, uses groundbreaking imaging science to capture such incredible moments as a human heart's first beat, trillions of dividing cells, and the most comprehensive collection of fetal MRI scans presented to depict the process of brain development.



#### INVASION

**Partners:** Apertura Films (Panama) with AjiMolido Films (Argentina); international sales agent: Cinephil **Length:** 1 x 93 minutes; 1 x 60 minutes | **Premiered:** April 2014 (Panama International Film Festival) **Rights available:** Worldwide excluding Panama, Argentina

The 1989 invasion of Panama by the U.S., aimed at driving out General Manuel Noriega, had a profound impact on many Panamanians, which this documentary – the first official entry into the Oscar race from Panama – explores. From those who fought against U.S. forces to the people who ran through the streets, looting; from mothers who lost their children, to Noriega himself, Abner Benaim digs deep in an attempt to answer some of the questions that have plagued those who lived through the invasion and saw their lives forever changed.



#### FRANKLIN'S LOST SHIPS

**Partners:** Lion Television, 90th Parallel for Channel 4, PBS 'Nova' and the CBC **Length:** 1 x 100 minutes | **Airing:** April, 2015 | **Rights:** Worldwide excl. North America, UK

In 1845, Sir John Franklin and a team of explorers set sail on two ships, the HMS Erebus and the HMS

Terror, to explore Canada's Northwest Passage. They never returned. The search for the wreckage spanned some 150 years, but in early September of 2014, teams from Parks Canada and the Royal

Canadian Geographic Society found a wreck that was ultimately verified as the Erebus. Thankfully, for fans of historical and adventure programming, a team from Lion Television joined the expedition for 10 days, and in this international copro, viewers are given a sailor's-eye view of the proceedings.

\_\_\_\_\_\_



#### **IDA'S DIARY**

**Partners:** Indie Film; distributed by First Hand Films | **Length:** 1 x 61 minutes; 1 x 55 minutes **Premiered:** November 2014 (IDFA) | **Rights available:** Worldwide

Towards the end of 2010, filmmaker August Baugstø Hanssen and his team at Indie Film received a package in the mail from a young woman living in a Norwegian small town. The package included a memory stick, upon which the 25-year-old woman, Ida Storm, had housed an unedited video diary of some 50 hours, detailing her experiences living with borderline personality disorder and deliberate self-harm (DSH) syndrome. The footage, shot by Storm herself over eight years, provides startling and unblinking access to her fears and anxieties, but also illuminates her process of finding the light at the end of a long, dark tunnel, towards self-acceptance and inner peace.



#### **INCREDIBLE FROGS**

**Partners:** Smithsonian Networks and ORF/Universum; distributed by Earth Touch

**Length:** 1 x 50 minutes | **Aired:** October 2014 (Smithsonian Channel)

**Rights available:** Worldwide terrestrial TV rights, excluding North America and German-speaking Europe Perhaps it's all Kermit's fault, but typically, most of us think of frogs as fairly docile, and cute – if a tad slimy – creatures. But there's more to the frog kingdom than that fuzzy Muppet would have us believe. This special dives deep into the habitats of some of the world's freakiest frogs, such as the wood frog, which has an internal cryogenic mechanism that can allow it to freeze itself for the winter; the water-lily reed frog, which can use its translucent skin as a form of camouflage to allow light to pass through it; and the hairy frog – no further explanation needed for that one.

## **MIPTVBUYERS**

BY BARRY WALSH

They have their passports ready, their sun block, and their shopping lists. As MIPTV gears up for another year, we talk to a few acquisitions execs to find out what they'll be looking for during their meetings in Cannes, and also get a glimpse of what they'll have on offer for buyers.



Cineflix Rights is bringing Yap Films' Battle Factory to Cannes.



#### ANTHONY KIMBLE

VP, coproductions and North American acquisitions, Cineflix Rights

**RECENT ACQUISITIONS:** Bringing Up Bates (seasons 1 and 2, 17 x 30 minutes, Figure 8 Films), described as "a reality series that takes a fresh look at an ultra-big family with larger than life personalities;" Food, Booze and Tattoos (13 x 30 minutes, Hive Content), which follows Brett Rogers as he travels across South Africa in search of great food, cool microbreweries and hot tattoo parlors; Battle Factory (14 x 30 minutes, Yap Films), which gains access to military and frontline gear factories to reveal the manufacturing process; and Road Rivals (8 x 30 minutes, SWR Media), which brings together a hardy adventurer and a male model for a trip to the U.S. that features "extreme challenges."

WHAT HE'S LOOKING FOR: "Travel, adventure, food and lifestyle shows with big personalities are all key for me at the moment," he says. "We tend to opt for longer-running series and steer clear of oneoffs, unless they are tied to significant anniversaries or have incredible access."

WHAT'S HOT RIGHT NOW: "It's all about authentic characters right now - people or experts that are clearly passionate about what they do," he offers. "In response to the myriad 'constructed reality' shows, most broadcasters are looking for real-life stories and real people. In terms of genre, accessible and fun science and history shows remain at the top of our list - space, how things work, engineering, big budget history, World War programming and military. In general entertainment we're looking for heart-warming docs and series, [with] people overcoming adversity, as well as shows with outrageous and entertaining characters and ordinary people in extraordinary situations."

## CELINE PAYOT

Head of distribution and acquisitions, Zed

#### **RECENT ACQUISITIONS:**

Hitler's Last Year, a featurelength, fully colorized archival film on the last year of Hitler's life and how the allies managed to bring him down against all

odds, from French indie Cinétévé for France 2; Behind the Artist (20 x 52 minutes, from French indie Let's Pix), a series of portraits of great painters, writers, architects and photographers along with their masterpieces, featuring artists from Roy Lichtenstein to Jeff Koons; and Doctors of the Extreme (3 x 52 minutes, from Bô Travail), which takes viewers to extreme parts of the world to follow mobile medical units that care for people in the most remote places.

WHAT SHE'S LOOKING FOR: "Zed is looking for high profile one-off documentaries and series with a universal appeal and long shelf life," Lehmann says. "We're in the market for both one-offs and series. The major genres that work in our catalog are history, anniversary films, wildlife, human stories and science. "We're not in the market for volume; we're a boutique distributor. We're looking for quality productions that can be well marketed to an international audience."

**WHAT'S HOT RIGHT NOW:** "Primetime history in color like *Sacrifice D-Day*, which we sold to National Geographic International and in the U.S., and *Hitler's Last Year,*" she says. "Many producers turn to us for pre-sales and to help fill in the missing gap. We can offer these services for the right type of program: anniversary programming, primetime history and natural history are big."

#### CAITLIN MEEK O'CONNOR

Head of acquisitions, Beyond Distribution

**RECENT ACQUISITIONS:** Hockey Wives, 8 x 60 minutes, produced by Bristow Global Media for W Network; Pati's Mexican Table, 26 x 30 minutes, coproduced by WETA Washington DC and Mexican Table in association with Follow Productions for PBS; Game of Homes, 8 x 60 minutes, produced by Great Pacific Media for W Network Canada; Transforming Gender, 1 x 60 minutes, produced by Mad Hive Media for CBC; Anh Does Italy, 2 x 60

minutes, produced by 7Productions for Seven Network Australia.

WHAT SHE'S LOOKING FOR: "We're always looking for long-running series and we're lucky that we have some great titles in our catalog that are now into multiple seasons and do fantastically for us," she says. "We have a strong reputation for crime, lifestyle, pop science and blue collar titles but it's important to keep a balanced catalog so we also look for quality one-offs in the human interest, history and science genres."



**WHAT'S HOT RIGHT NOW:** "Many of our buyers are looking for well-made, male-skewing titles; survival stories are popular as are cultural discovery titles like *Boy to Man*," she says. "Property titles continue to grow for us, both in finished programs and formats, with titles such as *Love it or List It UK* and *Game of Homes* in the catalogs this market; and combinations of food and travel work well.

"Wildlife and animal shows are working everywhere and we're actively looking for more in this space," she adds.

### IOY ROSEN

Let's Pix's Behind the Artist is on

Zed's slate for MIPTV.

#### Co-president and co-founder, Portfolio Entertainment

**RECENT ACQUISITIONS:** Rosen says the Toronto-based producer/distributor has recently picked up the "deliciously funny" *You Gotta Eat Here!* (130 x 30 minutes, Lone Eagle Entertainment) for worldwide distribution. The company will also be launching the brand new *You Gotta Eat Here!* special editions (16 x 30 minutes), in which series host and comedian John Catucci indulges in assorted meals, "from bacon to burgers to desserts." Rosen says Portfolio is also acquiring new series in the real estate, travel and food genres.

WHAT SHE'S LOOKING FOR: "Portfolio is actively seeking new factual series, not one-offs," she says, adding that "great personalities and relatable stories" are key. "Whether they are funny, poignant, risqué or adventurous, the talent must be able to draw the viewers in and give them a reason to keep tuning in. We have had great success with food and travel/food series over the years and are always interested in lifestyle. Twists on traditional genres would be especially welcome."

what's hot right now: "There seems to be a shift away from docusoaps recently," Rosen offers. "Viewers are still fascinated by true-life stories; however, they have become more sophisticated and don't want to be misled. While 'authenticity' has been the mantra for a long time, the networks really seem to mean it now. There is an acute need for original concepts that are not derivative. Likewise, life hacks are trending and buyers want to inject 'take-aways' for the viewer into shows.

"Of course, narrative crime stories continue

to work well," she adds. "Viewers never get tired of watching the axe murderer next door get his comeuppance!"



#### real screen MIPTV LISTINGS



A+E Networks 235 East 45th Street, New York, NY 10017 USA Phone: 1-212-210-1400 Email: intl.sales@aenetworks.com Web: sales.aenetworks.com Contacts: Sean Cohan, Joel Denton, Ellen Lovejoy, Glen Hansen, Denis Cantin MIP TV: P3.C10



**Sons of Liberty** (3 x 2 hours or 6 x 1 hour) Rogues become rebels and rebels become heroes in this universal story about revolution and the fight for freedom.

#### **Gangland Undercover** (6 x 1 hour)

A fact-based drama about an undercover informant who successfully infiltrated three of the deadliest and most notorious gangs in the United States.

#### **Tiny House Hunting** (13 x 1 hour)

Realtors help a pair of tiny-home seekers find the perfect existing mini space.

**Wahlburgers**  $(26 \times 1/2 \text{ hour} + 1 \times 1 \text{ hour special})$ 

Hollywood stars Mark and Donnie Wahlberg and their brother, run a sizzling burger venture.

#### The Curse of Oak Island (15 x 1 hour)

Two brothers search for buried treasure, ignoring its legendary curse, "Seven will die before the treasure is found"

## all3 media

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Stand No: R8.C20



#### **Ancient Mega Cities**

(2 x 1 hour)
Category: Factual & Factual
Entertainment
Synopsis: How did Rome house
and feed its people? How did

Athens operate without electricity or gas? And what can we learn from these ancient civilisations?

#### **Story of Egypt, The** $(4 \times 1 \text{ hour})$

Category: Factual & Factual Entertainment
Synopsis: Professor Joann Fletcher tells the complete,
definitive story of Ancient Egypt and how it came to be one
of the most advanced civilisations in the world.

#### Egypt's Lost Queens (1x1hour)

Category: Factual & Factual Entertainment Synopsis: Historian, Joann Fletcher explores the hitherto downplayed role that women took in the running of state and, indeed, in shaping every aspect of life in Ancient Egypt.

## ALFRED HABER

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#### **EXECUTIVES ATTENDING:**

Alfred Haber, President

Andrew Haber, Vice President, International Sales

Christopher Brouder, Vice President, International Sales

Steven Weiser, Vice President, Domestic & International Sales

Patricia Villagran, International Sales Executive



**DEAD AGAIN** - A&E New! (9 x 60') Genre: Reality From iconic "Law & Order" producer Dick Wolf, DEAD AGAIN is the slick, stylized and compelling new.

nonfiction A&E Network series

about an elite team of detectives that re-investigates controversial and mysterious murder cases to confirm, or reject, the original verdict.



**GHOST HUNTERS** - Syfy 9th Hit Season! (219 x 60') Genre: Reality

The world's most popular unscripted paranormal series is the frighteningly successful show featuring real life ghost-hunting experts exploring unexplained haunts and searching for the truth.

Already renewed for Season 10!

#### YOU CAN'T LICK YOUR ELBOW - NatGeo New! (6 x 30')

Genre: Informational Series

It's pop science at its best with the brand-new, fun and informative look at the weird, clever and amazing things you can – and sometimes can't – do with the human body.



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Mikael Borglund
CEO & Managing Director
Michael Murphy
General Manager
Munia Kanna-Konsek
Head of Sales

Caitlin Meek-O'Connor Head of Acquisitions

Beyond Distribution has been a leading independent distributor of world-class television content since 1985, with a team based in London, Dublin and Sydney. Beyond's name is synonymous with programmes of broad commercial appeal to television audiences worldwide and the catalogue comprises over 4,000 hours of top quality and award-winning programming.



#### **HOCKEY WIVES: MARRIED TO THE GAME** $(8 \times 60')$

Hockey Wives follows the wives and partners of professional ice hockey players across North America as they navigate the challenging lifestyles in this high stakes world.



#### PATI'S MEXICAN TABLE (26 x 30')

Pati Jinich shares the tastes of her childhood, exploring the breadth of Mexican cooking and the creative possibilities of authentic ingredients.



#### **GAME OF HOMES** $(8 \times 60')$

Four couples have just four weeks to transform derelict dumps into stunning show homes for the chance to win their home and a plot of land to put it on!



#### **BEYOND SIBERIA – RIDING THE ROAD OF BONES** $(2 \times 60')$

For four long months a group of adventure motorbike riders travels 30,000 kilometres, pushing themselves and their bikes to the limit.



#### **TRANFORMING GENDER** (1 x 60')

*Transforming Gender* explores what it's like to be in conflict with the gender assigned to you and how transgender people are fighting back against discrimination.



#### ANH DOES ITALY (2 x 60')

Anh Do travels to Italy to discover what it means to live "La bella vita", the beautiful life, by meeting with families, enjoying adventures and eating delicious food.



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**The Making of the Mob: New York** - AMC (8 x 60 min)

Genre: Crime Docu-Drama Series Utilizing a unique mix of dramatic scenes, archival footage and groundbreaking VFX, The Making of the Mob: New York is a high-end

docu-drama, from Emmy nominated producer Stephen David (The World Wars, The Men Who Built America), chronicling the historical roots of the original five families that led to the formation of the modern American mafia. Spanning over 50 years, the series traces the rise and fall of some of the world's most notorious mobsters - Charles "Lucky" Luciano, Meyer Lansky and Benjamin "Bugsy" Siegel, from their beginnings as ambitious teenage gangsters to murderous entrepreneurs and bootleggers who organized the criminal underworld and turned it into a global institution. This epic event mini-series also features interviews with historians, actors, authors, law enforcement personnel and family members, including actors Joe Mantegna and Drea de Matteo; Mob attorney and former Las Vegas Mayor Oscar Goodman; Author David Pietrusza, who is an expert on Lucky Luciano's criminal mentor Arnold Rothstein; Meyer Lansky's grandson, Meyer Lansky II and many others.



#### David Attenborough's Great Barrier Reef -

BBC1, ABC Australia
(3 x 60 min +1 x 60 min behind the scenes)
Genre: Iconic Natural History Series
With astounding creativity, cutting-edge
scientific research and breathtaking CGI, the

world's most renowned naturalist and masterful storyteller David Attenborough and the multiple Emmy and BAFTA award-winning team at Atlantic Productions embark on a unique, compelling and imaginative journey through the past, present and future of the mighty Great Barrier Reef – the Earth's largest living structure. In this iconic, natural history series, David Attenborough dives deeper on the Reef than anyone previously and reveals never before seen secrets that are invisible to the human eye. The series provides unprecedented insight into the most microscopic and evolutionary details of this global marine treasure, which is home to countless species of fish, whales, dolphins, marine turtles and birds



A Night on Earth: Africa - France 2 (2 x 60 min or 1 x 90 min)
Genre: Wildlife Documentary Series
Based on the incredible odyssey and nocturnal adventures of African elephants migrating across wild and dangerous terrain, this

spectacular series depicts the life cycle of a calf and the arduous trek he and the entire herd must undertake in order to survive. Shot in 4K and featuring never-before-seen nighttime sequences of traditional and rare animals, A Night on Earth: Africa is a stunning exploration that skillfully merges storytelling with advanced technology, capturing emotional moments in the calf's evolution and his relationship with his mother, as well as shocking battles against the harsh environment and relentless predators.



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**The World's Best Restaurants**  $(6 \times 60^{\circ})$  opens the door to the secrets and history behind the most remarkable and exclusive establishments on earth. It explores every aspect of this luxurious world and the compelling back stories concealed behind its walls; the celebrity scandals, high society gossip, VIP treatment offered, and extraordinary guests. In addition, there's insightful interviews with some of the

gastronomic masters who create excellence on a plate. It's decadent, beautifully shot, has stylish film-making and is a deliciously modern take on this genre.



**Impossible Engineering** ( $12 \times 60$ ') is a unique science brand with a touch of history, airing in over 100 territories. Season one ( $6 \times 60$ ') showcased a first collection of fascinating stories behind the invention of many well-known, modern day mega structures. Season two ( $6 \times 60$ ') reveals a new slate and recreates these trailblazing advances in engineering using state of the art 3D graphics, archive and specially shot footage.



 $\label{eq:Alex-Polizzi-star} \textbf{Alex Polizzi} - \text{star of Hotel Inspector for C5} \ \text{and The Fixer for BBC} - \text{now brings her} \\ \text{formidable business skills and experience to a brand new food format which seeks out} \\ \text{a new brilliant chef for a local restaurant. In Alex Polizzi} - \text{Chef for Hire } (16 \times 60', \text{working title}), \\ \text{working alongside the restaurant owners, Alex uses her no-nonsense approach to} \\ \text{put the candidates through their paces to find the perfect culinary match.} \\$ 

## gustotv

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Contacts: Chris Knight, CEO / Mark Prasuhn, VP
Company URL: www.gustotv.com
OWK URL: www.gustotv.com/oneworldkitchen/
Booth P-1.E17 in the Palais



#### **ONE WORLD KITCHEN** (30 x 30 4K/HD)

A creative and high style cooking series featuring modern and traditional Argentinian, Italian, Thai, Japanese & Indian cuisine. The passionate hosts will captivate your audience by teaching them how to master the world's hottest dishes and showing them age-old cooking secrets from their

unique cultures. Available in both 4K and HD, OWK offers  $30 \times 30:00$  shows,  $120 \times 2:00$  webisodes, and 120 tested recipes with high-resolution artwork.





A IS FOR APPLE (30 x 30 4K/HD) A fun, fast-paced cooking show with a twist. In every episode our hip young chef cooks incredible mouth-watering dishes with two ingredients that start with the same letter of the alphabet and

at the end of the show has to come up with a recipe that includes both ingredients. Shot in a stunning high concept studio set with superior production values. Available in both 4K and HD, A4A offers  $30 \times 30:00$  shows,  $60 \times 2:00$  webisodes, and 120 tested recipes with high-resolution artwork.

**Gusto TV** (www.gustotv.com) is Canada's newest food and lifestyle specialty channel, production company and program sales distributor. Gusto TV is committed to producing and airing stylish, inventive and entertaining shows that viewers can't find elsewhere in Canada. The channel is a multiplatform HD service that offers prime-time cooking shows in the evening and high-quality lifestyle programming in the daytime. Gusto TV was founded by industry veteran Chris Knight, known for innovative and highly stylized culinary and lifestyle content, including award-winning TV series Cook Like a Chef, License to Grill, Edible Roadshow, and This Food That Wine, seen in more than 170 countries worldwide.



that time once again - time to reveal realscreen's Global 100 listing of the top international non-fiction and unscripted prodcos working in the industry today, chosen through input from our readers. Once again, producers, network execs, distributors, agents and others working in the trenches put forth their thoughts on the best non-fiction and unscripted content from the past year, and the companies behind it. And once again we sifted through the nominations to arrive at the list gracing the next several pages. From established veterans who have graced many a Global 100, to first-time companies making their presence felt in the ratings; from natural history and science specialists, and social issue docmakers, to reality television renegades, here you'll see a snapshot of the prodcos you liked to watch in 2014.

## **CANADA**



Discovery Canada's hot Cold Water Cowboys.

## PAPERNY ENTERTAINMENT (an Entertainment One company)

Vancouver, Canada www.papernyentertainment.com Hours: 80 | Full-time employees: 35 Recent/current titles: Cold Water Cowboys, Yukon Gold, Chopped Canada, Timber Kings Upcoming: Klondike Trappers, Carver Kings, 2Fat2Fly

Yukon Gold producer Paperny Entertainment struck gold in more ways than one in 2014. The 21-year-old, Vancouver-based company – founded in 1994 by David Paperny and Audrey Mehler – had the highest-rated series ever to air on HGTV Canada with the debut of *Timber Kings*; launched *Chow Masters* on Travel Channel, the first series produced out of the company's U.S. office; and was acquired by Entertainment One for US\$27.2 million.

Paperny, Mehler and executive VP Cal Shumiatcher have all stayed on throughout the acquisition, with their sights now firmly set on further expansion in the U.S. The producer recently enjoyed the February premiere of its second U.S.-hatched series 2Fat2Fly – an OWN docuseries following a titular South Carolina food truck business selling stuffed chicken wings – and also bolstered its U.S. outpost by bringing former Storyville Entertainment exec Caroline Christopher on board as managing director, where she will be overseeing the development and production of series for the U.S. market. **Manori Ravindran** 



The Amazing Race Canada soars for Insight.

#### **INSIGHT PRODUCTIONS**

Full-time employees: 35

Recent/current titles: The Amazing Race Canada; Big Brother Canada; How To Change the World Upcoming: 45 projects in development

Having celebrated its 35th anniversary in 2014, Toronto-based Insight Productions continues to go from strength to strength. As the company behind Canadian versions of such world-beating formats as *The Amazing Race*, *Top Chef* and *Big Brother*, Insight has cemented its reputation as the company to call when the format bible requires serious production values. *Big Brother Canada*, airing on Shaw Media specialty channel Slice, even beat playoff hockey in the ratings for its season two finale, pulling in 1.1 million viewers. *The Amazing Race Canada*, meanwhile, pulled in an average

audience of 2.7 million for its second season on commercial broadcaster CTV. However, *Top Chef Canada* was pulled from Food Network Canada's schedule this year, after four seasons. Meanwhile, the company also made waves in the feature doc scene with *How to Change the World*, coproduced with Met Film, making its world premiere at Sundance this past January.

the feature doc scene with How to Change the World, coproduced with Met Film, making its world premiere at Sundance this past January. The film, charting the history of eco-warrior organization Greenpeace, racked up good reviews and also received a special jury award for editing. Barry Walsh

COMPANY	TITLES	HEAD OFFICE	WEBSITE
Big Coat Productions	Love It or List It	Toronto	www.bigcoatproductions.com
Buck Productions	Stay Awhile, McMorris & McMorris	Toronto	www.buckproductions.com
Cineflix Productions	Property Brothers, American Pickers	Toronto, Montreal	www.cineflixproductions.com
Cream Productions	Wild Things with Dominic Monaghan, Fear Thy Neighbor	Toronto	www.creamproductions.ca
Entertainment One Television	Mary Mary, Worst Thing I Ever Did	Toronto	www.eonetv.com
Force Four Entertainment (an eOne company)	Border Security: Canada's Front Line	Vancouver	www.forcefour.com
Great Pacific Media (a Thunderbird company)	Highway Thru Hell, Airshow	Vancouver	www.greatpacifictv.com
Media Headquarters Film & Television	Canada's Smartest Person	Toronto	www.mediahqs.net
Proper Television	MasterChef Canada, Storage Wars Canada	Toronto	www.propertelevision.com
RTR Media	Income Property, BBQ Crawl	Toronto	www.rtrmedia.com
Temple Street Productions	Recipe to Riches, Million Dollar Critic, The Next Star	Toronto	www.templestreetproductions.com

## **UNITED STATES**



Wahlburgers keeps 'em coming back on A&E.

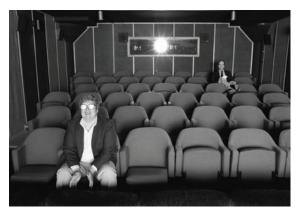
#### **44 BLUE PRODUCTIONS**

Studio City, California | www.44Blue.com | Hours: 106 | Full-time employees: 200 Recent/current titles: Wahlburgers, Pit Bulls & Parolees, Lockup, The Pecos League, Killer Kids, My Flipping Family, Breaking Boston, Pot Barons, Nightwatch Upcoming: According to Alex, Rock and a Hard Place, Marry Me Today

Founders Rasha and Stephanie Drachkovitch put 44 Blue on the unscripted map with such series as MSNBC's Lockup and Animal Planet's Pit Bulls & Parolees, but they'll be the first to say that the launch of family docuseries Wahlburgers in January 2014 was a game-changer for the California-based producer. The A&E series, which follows the action at a restaurant chain operated by acting brothers Mark and Donnie Wahlberg and their chef brother Paul, was an instant hit and ultimately became the highest rated new non-fiction show among key demos of 2014, averaging 2.7 million total viewers. The series – which wrapped its third season finale in March

– led to the recent spin-off Donnie Loves Jenny, centering on Donnie Wahlberg's relationship with comedian Jenny McCarthy, and has also catapulted 44 Blue deeper into the celeb-reality world, where it has since formed partnerships with the likes of Whoopi Goldberg and Dwayne 'The Rock' Johnson.

The company is currently in production on BET docuseries According to Alex, which follows the family dynamics of Goldberg's daughter Alex Martin, as well as the HBO documentary Rock and a Hard Place, which will feature Johnson mentoring a group of juvenile offenders at a Florida boot camp. **MR** 



Steve James's Life Itself was a festival and critical fave.

#### **KARTEMQUIN FILMS**

Chicago | www.kartemquin.com | Hours: 15

Full-time employees: 10 (part-time: 4, freelance associates: 31)

Recent/current titles: The Trials of Muhammad Ali, The School Project, Life Itself Upcoming: The Homestretch, Hard Earned, Saving Mes Aynak, Almost There

Chicago's powerhouse indie is billed as "sparking democracy through documentary."
And whether that means fighting to keep independent films on public broadcasters – Kartemquin founder Gordon Quinn and the Indie Caucus have led the campaign urging PBS station WNET to keep doc strands 'Independent Lens' and 'POV' on primetime – or launching a six-part digital series examining Chicago's public education system, Kartemquin brings a social consciousness to everything it touches. Despite the untimely passing of founding partner Jerry Blumenthal in November, the year

brought the company a number of triumphs, including Steve James's critically acclaimed documentary on film critic Roger Ebert, Life Itself, as well as the world premiere of Dan Rybicky and Aaron Wickenden's doc on artist Peter Anton, Almost There, at DOC NYC. Forging ahead, Kartemquin's six-hour series Hard Earned – which follows five U.S. families struggling to get by on low wage-work – is to debut on Al Jazeera America in May, while Almost There is to screen in select U.S. and UK theaters later this year. **MR** 



The honeymoon isn't over for FYI's Married at First Sight.

## KINETIC CONTENT (A Red Arrow Entertainment company)

Santa Monica | www.kineticcontent.com

Hours: 100 | Employees: 300

Recent titles: Married at First Sight, The Taste, Little Women: LA

A network undergoing a rebrand needs that one series that will simultaneously draw as wide an audience as possible and serve as a firm signpost of the new direction being undertaken. FYI has that show in Married at First Sight, an adaptation of a Danish format from Santa Monica-based Kinetic Content, in which sets of individuals are paired together to tie the knot, and then assess after six months whether to continue their relationships. For FYI, it proved to be the network's toprated series to date, with its first season finale pulling in 903,000 total viewers. A second season was announced in short order, as well as the spin-off series, Married at First Sight: The First Year.

Meanwhile, ABC's culinary competition series *The Taste* was renewed for a third season. And *Little Women: LA* racked up big ratings for Lifetime, with its season two premiere this past January pulling in 1.5 million total viewers, an 84% jump over the season one premiere. **BW** 

COMPANY	TITLES	HEAD OFFICE	WEBSITE
3 Ball Entertainment (an Eyeworks company)	Bar Rescue, Extreme Weight Loss	Redondo Beach, CA	www.3ballentertainment.com
495 Productions	Party Down South, Snooki & Jwoww	Burbank	www.495productions.com
5 x 5 Media	King of the Nerds, Wake Up Call	Encino, CA	www.5x5media.tv
51 Minds (An Endemol company)	Sisterhood of Hip Hop; T.I. & Tiny: The Family Hustle	North Hollywood	www.51minds.com
Asylum Entertainment (a Legendary company)	Beverly Hills Pawn, 10 Things You Don't Know About	Encino, CA	www.asylument.com
Atlas Media Corp.	Hotel Impossible	New York City	www.atlasmedia.tv
Authentic Entertainment (an Endemol company)	Flipping Out, Knife Fight	Burbank	www.authentictv.com
Bunim/Murray Productions (a Banijay Group company)	Project Runway, The Real World	Los Angeles	www.bunim-murray.com
Stephen David Entertainment (a Banijay Group company)	World Wars	New York	www.stephendavidentertainment.com
Electus (an IAC company)	Food Fighters, Running Wild with Bear Grylls	New York City	www.electus.com
Embassy Row (A Sony Pictures Television company)	Watch What Happens Live, Comedians in Cars Getting Coffee	New York City	www.embassyrow.com
Figure 8 Films	19 Kids & Counting; Sister Wives (with Puddlemonkey Productions)	Carrboro, NC	www.figure8films.tv



Love and Hip Hop is VH1's most popular reality franchise.

#### MONAMI ENTERTAINMENT/EASTERN TV

New York City | www.monamient.com, www.eastern.tv Recent/current titles: Love & Hip Hop; Love & Hip Hop: Atlanta; Love & Hip Hop: Hollywood; This is Hot 97; K. Michelle: My Life | Upcoming: More Love and Hip Hop; Sorority Sisters (Eastern TV)

After 20 years running Violator Management, overseeing artists and observing their inroads into the television world, Mona Scott-Young figured she was ready to get into the game herself. Her multimedia entertainment company Monami brings together all of her passions – talent management, brand development, and film and television production – under one big and successful umbrella. The firm not only manages Grammy Award-winning artist and rapper Missy Elliott, but also produces, with Eastern TV, one of VH1's highest-rated reality series, the *Love and Hip Hop* franchise, which follows women in the hip

hop industry and now has a host of spin-offs, two of which are set in Hollywood and Atlanta.

Eastern TV, meanwhile, is headed up by CEO
Toby Barraud and president Stefan Springman.
Other key execs include Mala Chapple, a
former Sundance Channel exec who serves as
Eastern's COO and EVP of production, and SVP
of development Simon McKeown, who came
to the New York/Atlanta-based prodco from a
stint with Nutopia. Besides the monster that is
the Love & Hip Hop franchise, Eastern produced
Crazy Hearts: Nashville for A&E, and has Sorority
Sisters, produced with Juma Entertainment, on
the way for VH1. MR, BW



#### **RENEGADE 83**

Sherman Oaks, CA | www.renegade83.com | Hours: 50+ | Staff: 350-375 Recent titles: Naked and Afraid; Godfather of Pittsburgh; Famous in 12 Upcoming: 100 Miles from Nowhere; Naked and Afraid XL

Founded by David Garfinkle and Jay Renfroe in 1994, Renegade 83 first made its mark with the hit dating series *Blind Date*. Fast forward to 2013, and the company racked up yet another milestone via its adventure series with a twist, *Naked and Afraid* for Discovery. The series, which puts male and female survivalists in forbidding environments – and out of their clothes – notched

the highest rated premiere in Discovery's history, and ushered in an unclothed unscripted wave. Coming soon: 100 Miles from Nowhere for Animal Planet, which will once again attempt to strip away the convenient trappings of modern production by putting its characters on adventurous journeys armed only with GoPros and their wits. **BW** 

 ${\bf Clothes\ don't\ make\ the\ man,\ or\ woman,\ in\ Discovery's\ \textit{Naked\ and\ Afraid}.}$ 

COMPANY	TITLES	HEAD OFFICE	WEBSITE
FremantleMedia North America (an RTL Group company)	American Idol	Burbank	www.fremantlemedia.com
GRB Entertainment	Sex Sent Me to the ER, Intervention	Sherman Oaks, CA	www.grbtv.com
Gurney Productions (an ITV company)	Duck Dynasty; Leah Remini: It's All Relative	Los Angeles	www.gurneyproductions.com
Half Yard Productions (A Red Arrow Entertainment company)	Say Yes to the Dress, Curvy Brides	Bethesda, MD	www.halfyardproductions.com
Herzog & Co.	The Sixties (with Playtone); Lady Valor: The Kristen Beck Story	Los Angeles	www.herzogcompany.com
High Noon Entertainment (an ITV company)	Cake Boss; Dude, You're Screwed	Denver; LA	www.highnoonentertainment.com
Indigo Films	Wives with Knives, Bikinis and Boardwalks	San Rafael, CA	www.indigofilms.com
ITV Studios America	Hell's Kitchen, The First 48	Los Angeles, New York	www.itvstudios.com/us/home
Jigsaw Productions (a Content Media company)	Death Row Stories, Finding Fela	New York	www.jigsawprods.com
Jupiter Entertainment	Snapped, Homicide Hunter	Knoxville, TN	www.jupiterent.com
Leftfield Entertainment (an ITV company)	Pawn Stars; Pawnography; Blood, Sweat & Heels	New York	www.leftfield-entertainment.com
LMNO Productions	The Little Couple, Deadly Wives	Encino, CA	www.lmnotv.com



#### **SHARP ENTERTAINMENT**

New York City | www.sharpentertainment.com | Hours: 130 | Employees: approximately 200 Recent titles: 90 Day Fiance, Man v. Food, Tethered | Upcoming: Momsters (season 2)

Romance is on the minds of many a reality producer and programmer, if the current hits gracing cable are any indication. TLC's 90 Day Fiance, from Manhattan-based Sharp Entertainment, struck a chord with its tales of geographically-challenged couples uniting in the U.S. with 90-day special visas, to see if a brief period of proximity will be enough to see them to the altar. The season one finale drew two million total viewers. Meanwhile, Man v. Food continues to be a tasty treat for Travel Channel. "Lots of commitment and energy," comments one network exec of the Sharp team - two qualities that make a prodco a trusted partner. BW

TLC viewers have a love affair with 90 Day Fiance.

СОМРАНУ	TITLES	HEAD OFFICE	WEBSITE
Magical Elves (a Tinopolis company)	Top Chef, Cold Justice	Los Angeles	www.magicalelves.com
Magilla Entertainment	Long Island Medium, Moonshiners	New York City	www.magilla.tv
Mission Control Media	Face Off, Hollywood Game Night	Los Angeles	www.missioncontrolmedia.net
Motto Pictures	1971, Art and Craft	Brooklyn	www.mottopictures.com
North South Productions (a Hearst company)	Impractical Jokers, Double Divas	Knoxville, TN	www.northsouth.tv
Optomen	Scorned: Love Kills	New York City	www.optomen.com
Original Media (an Endemol company)	Swamp People, Ink Master	New York City	www.originalmedia.com
Original Productions (a FremantleMedia company)	Storage Wars, Deadliest Catch, Bering Sea Gold	Burbank	www.originalprods.com
part2 pictures	This is Life with Lisa Ling	Brooklyn	www.part2pictures.com
Pilgrim Studios	Fast 'n' Loud, Wicked Tuna	North Hollywood	www.pilgrimstudios.com
Praxis Films	Citizenfour	New York	www.praxisfilms.org
Profiles Television	The Amazing Race	El Segundo, CA	No website
Prometheus Entertainment	The Curse of Oak Island	Los Angeles	www.prometheusentertainment.com
Relativity Television	Sex Box, Catfish	Los Angeles	www.relativitymedia.com
RIVR Media	Renovation Realities, Whale Wars (with Lizard Trading Company)	Knoxville	www.rivr.com
Ryan Seacrest Productions	Shahs of Sunset, Keeping Up with the Kardashians (with Bunim/Murray Productions)	Los Angeles	www.ryanseacrest.com
Shed Media U.S. (a Time Warner company)	Real Housewives of NYC, Who Do You Think You Are?	Los Angeles	www.shedmediaus.com
Sirens Media (a Leftfield Entertainment company)	Thicker than Water, Real Housewives of New Jersey, Nightmare Next Door	New York City	www.sirensmedia.com
A. Smith & Co. (a Tinopolis company)	Hell's Kitchen, American Ninja Warrior	Los Angeles	www.asmithco.com
T Group Productions	Mystery Diners, Museum Men	Santa Monica	www.tgroupproductions.com
Thinkfactory Media (an ITV company)	Preachers Daughters; Marriage Boot Camp: Reality Stars	Los Angeles	www.thinkfactorymedia.com
True Entertainment (an Endemol company)	Real Housewives of Atlanta, Too Cute	New York, LA	www.trueent.net
United Artists Media Group (Hearst/MGM/ Mark Burnett/Roma Downey)	Shark Tank, On the Menu	Los Angeles	www.hearst.com
Warrior Poets	Inside Man with Morgan Spurlock, 7 Deadly Sins	New York City	www.warrior-poets.com
World of Wonder	Ru Paul's Drag Race, Million Dollar Listing	Hollywood	www.worldofwonder.net
Zero Point Zero Production	Anthony Bourdain: Parts Unknown, The Hunt with John Walsh	New York	www.zeropointzero.com
Zodiak USA (a Zodiak Media company)	Killer Karaoke, Celebrity Wife Swap	New York, LA	www.zodiakmedia.com

### **UNITED KINGDOM**



Channel 4 called The Paedophile Hunter its "most important" doc of 2014.

#### **AMOS PICTURES**

London | www amospictures.co.uk Recent titles: The Paedophile Hunter, Terror at the Mall, Legally High Upcoming: The Escorts (w/t)

Founded by BAFTA-winning director Dan Reed, Amos Pictures was the team behind what Channel 4 hailed as its most important documentary of the year, *The Paedophile Hunter*. The prodco gained incredible access to online vigilante Stinson Hunter, who, with his team of "undercover journalists," engage with men suspected of being child predators by posing as underage kids on various social networks. From there, a meeting is arranged with the suspect, and upon his arrival, he is confronted by the

team with its evidence, and interrogated by a video-camera toting Hunter, who then gives the file to the police. It was a riveting examination of both the issue of child grooming itself, and a man driven to fight it.

The prodco was also behind the award-winning Terror at the Mall for BBC2 and HBO, which, by using surveillance footage from more than 100 cameras, documented the horror of the terrorist attack at Westgate Mall in Nairobi that claimed 71 lives. **BW** 



Sir David Attenborough's Natural History Museum Alive scored for Sky.

#### **ATLANTIC PRODUCTIONS**

London | www.atlanticproductions.tv | Hours: 24 | Employees: 30 Recent: David Attenborough's Natural History Museum Alive, Time Scanners, David Attenborough's Conquest of the Skies | Upcoming: Inside the Commons

Founded in 1992, innovation and intelligence have been hallmarks of Atlantic's programming over three decades, with 2014's offerings and developments serving as prime examples. The company's penchant for creating captivating content through the use of the latest eyepopping visual technology has resulted in myriad 3D projects, produced through its joint venture with Sky, Colossus Productions, and its partnership with Sir David Attenborough has yielded several high-rating, visually breathtaking natural history specials. In 2014, the BAFTA-winning David Attenborough's Natural History Museum Alive, which featured

the venerable presenter vying for air time with assorted CGI-resuscitated prehistoric creatures, brought great acclaim, and ratings. The project also was a multi-platform success, with its content-rich app garnering industry accolades.

2014 also saw the company move aggressively into the burgeoning virtual reality space, with the launch of its VR division, Alchemy. Its aim: to bring non-fiction storytelling to emerging VR platforms through live-action 3D content, 360-degree videos and fully immersive CGI. The first planned VR project from the studio will once again feature Attenborough, and CGI representations of the planet's earliest inhabitants. **BW** 



C4's 24 Hours in Police Custody was a fixed-rig triumph for The Garden.

#### **THE GARDEN (An ITV company)**

London | www.thegardenproductions.tv | Hours:138 | Employees: 24 permanent Recent titles: 24 Hours in Police Custody, Bedlam, Posh People: Inside Tatler Upcoming: Saved, Pest House (w/t)

Last profiled in 2012's Global 100, The Garden had yet another notable year in 2014, from both a content and a business perspective. As pioneers of fixed-rig programming, through 2008's The Family via Firefly and the longrunning 24 Hours in A&E, company founders Nick Curwin and Magnus Temple brought the technique to law enforcement, with 24 Hours in Police Custody for Channel 4. The series used over 80 cameras - positioned in custody cells, interview rooms and points between - to follow the action at Luton station as Bedfordshire police contend with 999 calls. More engrossing, and award-winning, content came in the form of Bedlam, which gave viewers a penetrating look at Britain's best-known psychiatric institution.

Elsewhere, the company's *Keeping Britain*Alive, examining a typical day for the nation's healthcare system, gained traction internationally as a format, with the Netherlands, Norway, France and most recently, Canada, prepping local versions. The April 2013 acquisition of the prodco by ITV not only further cemented the relationship between the two – ITV Studios Global Entertainment had distributed a good share of The Garden's programming – but also presented The Garden with an initial sum of US\$27 million, with further payments to be made over a five-year period, depending on performance.

2014 brought change to the company, via the departure of CD Jonathan Smith, who had worked with Curwin and Temple since 2007. **BW** 

COMPANY	TITLES	HEAD OFFICE	WEBSITE
Arrow Media	Dogs: Their Secret Lives; Live From Space	London	www.arrowmedia.com
betty (a Discovery Communications company)	The Undateables, Heston's Great British Food	London	www.betty.co.uk
Blink Films	The Real Noah's Ark	London	www.blinkfilmsuk.com
Firecracker Films (a Tinopolis company)	My Big Fat American Gypsy Wedding	London	www.firecrackerfilms.com
Icon Films	River Monsters, Africa's Giant Killers	Bristol	www.iconfilms.co.uk
KEO Films	Skint, I Bought a Rainforest	London	www.keofilms.com
Lion Television (an All3Media company)	Sexy Beasts, Horrible Histories	London	www.liontv.com
Love Productions (a BSkyB company)	Benefits Street, The Great British Bake Off	London	www.loveproductions.co.uk
Maverick Television (an All3Media company)	Embarrassing Bodies, Growing Up Down's	London	www.mavericktv.co.uk
Nutopia	How We Got to Now, The 90s: the Last Great Decade?	London, Washington	www.nutopia.com
Pioneer Productions	Britain's Most Extreme Weather	London	www.pioneertv.com
Raw TV (a Discovery Communications company)	Gold Rush, The Secret Life of Students	London	www.raw.co.uk
Shine TV (an Endemol Shine Group company)	The Island with Bear Grylls, MasterChef	London	www.shine.co.uk
Studio Lambert (an All3Media company)	Gogglebox, Undercover Boss	London	www.studiolambert.com
Swan Films	Grayson Perry: Who Are You?	London	www.swanfilms.tv
Thames (a FremantleMedia UK company)	X Factor, Britain's Got Talent	London	www.talkbackthames.tv
Twofour Broadcast (a Boom Pictures company)	Educating the East End, Royal Marines Commando School	London, Plymouth	www.twofour.co.uk



Walking the Nile traveled well for October Films (photo: Ashwin Bhardwaj).

#### **OCTOBER FILMS**

London | www.octoberfilms.co.uk | Hours: 80+ Employees: 35 permanent, 3 in U.S. | Recent titles: You've Been Warned, World War II From Space, Walking the Nile

October Films made big strides in 2014, via a restructuring aimed at strengthening its U.S. office while ramping up its London headquarters to manage the significant growth of international commissions. Managing director Denman Rooke made the move to executive chairman, making Adam Bullmore, a longtime member of the October family, managing director; while Jane Manning was named director of production and operations, and Matt Robins was upped to creative director, overseeing activity in both the U.S. and the UK. Chris Muckle, formerly with Raw TV, was brought on in November to head up U.S. factual.

Series commissioned by U.S. nets included Obsession: Dark Desires, a hit for ID and Outrageous Acts of Science for Science, while Operation Stonehenge: What Lies Beneath – a copro that brought together BBC2, the CBC, France 5, SBS, ZDF and Smithsonian Channel – debuted in the fall. A project with History, concerning what could be the wreck of the Santa Maria, was also announced in May. As one U.S. network exec put it, October is "on a real roll at the moment" and 2015 should see that trajectory continue. BW



Long Lost Family is still warming hearts and grabbing eyeballs for ITV.

#### WALL TO WALL (A Warner Bros. Television Productions UK company)

London | www.walltowall.co.uk | Hours: 110 | Employees: approximately 75 Recent titles: The Voice UK, Underworld Inc., Long Lost Family, Who Do You Think You Are? Upcoming: Time Crashers

2014 marked a new era for Wall to Wall, a longtime fixture of the Global 100, with the departure of co-founder and chief executive Alex Graham, announced in the fall of 2013. Moving into the top spot was creative director Leanne Klein, with the company since 1995. Graham was fêted with the Trustee's Award at the Griersons, the same year that Wall to Wall's *Births, Deaths & Marriages* for ITV was up for the best documentary on a contemporary theme honor.

One of its staple series and formats, Who Do You Think You Are?, enjoyed its 10th anniversary and 100th episode on the BBC last summer, while its

first big foray into entertainment television, *The Voice UK*, was commissioned for two more series last March by BBC1. Harder hitting stuff, such as National Geographic Channel's *Drugs Inc.* and the new *Underworld, Inc.*, also fared well.

On the way: *Time Crashers*, an immersive living history format and series for Channel 4 coproduced with GroupM Entertainment, in which celebrity participants find themselves transported to other eras and have to assimilate quickly to perform specific challenges. **BW** 

## INTERNATIONAL



First Contact was a social media sensation for SBS.

#### **BLACKFELLA FILMS**

Paddington, New South Wales | www.blackfellafilms.com.au Recent titles: First Contact, Black Panther Woman

Founded by Rachel Perkins in 1992, Blackfella Films has made an impact on the Australian factual landscape with programming that examines the country's culture and history through the lens of its indigenous people. While its 2008 doc series *The First Australians* was its best-known project prior to 2014, bringing in 2.3 million viewers for its airing on SBS, this past year saw another major success for Blackfella, once again via SBS. In *First Contact*, a three-part series stripped across SBS's three free-to-air channels, six non-indigenous Australians were immersed in Aboriginal culture, in an effort

to both highlight the chasm existing between the First Australians and the rest of the nation, and to build a bridge across that divide.

The series sparked huge reaction via social media, with its first episode in the trending top five on Twitter the night it aired. The final episode was viewed by just under 950,000 Australians. Speaking to *The Australian* about the series, Perkins said: "We are interested in the idea of a TV show being a conversation starter across the country." Mission accomplished. **BW** •

COMPANY	TITLES	HEAD OFFICE	WEBSITE
Beyond Productions	MythBusters	Sydney	www.beyond.com.au
Bonne Pioche	Love Hotel	Paris	www.bonnepioche.fr
Cordell Jigsaw Zapruder	Vaccines: Calling the Shots; Two Men in China	Chippendale, NSW	www.cjz.com.au
Endemol (an Endemol Shine Group company)	Wipeout, Big Brother	Amsterdam	www.endemol.com
Off the Fence	Generation Cryo, Stan Lee's Superhumans	Amsterdam	www.offthefence.com
Talpa (an ITV company)	The Voice	Laren, The Netherlands	www.talpa.tv



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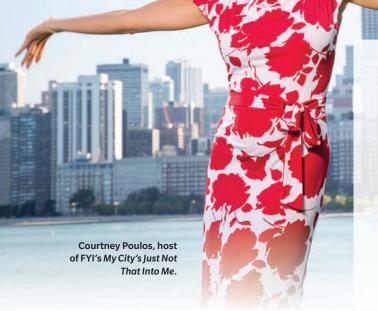
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#### FOCUS ON LIFESTYLE



hen Jana Bennett set out to build FYI from the ground up, she knew she couldn't just "do social" or spearhead a social media campaign. In what is considered a survival of the fittest among traditional broadcasters, a value-added strategy wasn't enough, and hadn't been for a long time. If FYI was to become a relevant lifestyle brand, the president of A + E's FYI and LMN channels understood it would need to

break out of the TV bubble and be authentically social.
But even Bennett – the former president of BBC Worldwide
Networks who helped to launch the BBC iPlayer, one of the market's first mass-

consumer on-demand platforms – had to back-track somewhat during a conversation with her 20-year-old son.

"When I said to him, 'What do you think about digital content?' he didn't understand my question," she tells *realscreen*. "He's like, 'What are you talking about? Everything is digital. And what do you mean about content? You mean video? You're just talking about different lengths of stories.' And I said, 'You're right.'"

Bennett is part of a growing contingent of linear network executives who are shedding the old phraseology, opening their doors to digital partnerships and building porous networks that

make ubiquity to audiences a priority. Among Bennett and her peers, there's an understanding that the millennial cord-cutters eschewing linear TV need to be activated elsewhere. And with information measurement company Nielsen launching a "total audience" campaign to measure viewers on SVOD devices, computers, smartphones and tablets – as opposed to just live, DVR and on-demand audiences – the metrics of success could be a lot more accurate in the future.

The issue, however, is that just because there is a consensus that content should reach audiences on every platform, it doesn't necessarily mean it will, or can. Most network execs will agree that not all genres can be easily transposed. But one area of programming that has lent itself almost seamlessly to the digital world is the lifestyle arena.

### WHY LIFESTYLE WORKS ONLINE

With a roster of social media-savvy personalities – a growing number of them plucked from YouTube – and "purpose-driven" content, lifestyle networks are leveraging their brands across a range of platforms and introducing a fluidity between the linear and digital worlds that is proving to be both popular and, albeit slowly, lucrative.

"These [characters] are presenting content or information that the audience is taking back with them," says Scott Lewers, recently appointed senior VP of multi-platform strategy at TLC.

# Lifestyle everywhere

BY MANORI RAVINDRAN

With its hosts and stars being increasingly social media savvy, and web users constantly in need of "purpose-driven" content that helps them live their lives, lifestyle programming is a genre that is easily making the leap into the multi-platform era. Here, realscreen examines lifestyle's move into multi-platform, and the financial and creative opportunities that move can offer.

#### **FOCUS ON LIFESTYLE**



"People often come to television to be entertained, and they go to the web on a more purposeful level, to try and find answers, directions or inspiration."

"They fall in love with the characters and what they learned from them, and they get to apply it themselves. So if it's watching Stacy London on *Love, Lust or Run* and hearing a fashion or make-up tip, they are voracious about that because they're learning how to apply it themselves."

What's working for lifestyle particularly well, says Lewers, is producing targeted content for specific platforms rather than merely repurposing material made for a linear TV show. The exec – previously a senior VP of programming for Discovery – only made the move to TLC in February, but identifies his top priority as getting involved much earlier in pre-production.

"I'm now digging into shows we are in development on and in production on and getting embedded while we're making them, so we can build and harness materials and content that we can use on other platforms and actually influence that content," says Lewers.

Over at Canadian specialty channel W Network, there has been a similarly concerted, multi-pronged push into the digital lifestyle space.

The first stage came in September 2014, when parent company Corus Entertainment

The crew from FYI's Epic Meal Empire made the move from webseries to cable TV.

invested heavily in the Santa Monica-based lifestyle digital media firm Kin and its corresponding multichannel network Kin Community.

"That signaled a desire for us to expand in a more purposeful way into the digital space, with content that was created specifically for the platform and was a little bit broader in terms of interest and categories than what we currently had on W," says John MacDonald, the VP of television and head of Corus Women and Family at Corus Entertainment.

The next step was this February's launch of W

View and W Dish. While the former is billed as a "first of its kind, digital video hub for women" that features content from various contributors, including Kin Community as well as original commissions, the latter is a lifestyle-focused site with recipes, articles and pop culture items targeting women between the ages of 25 and 44.

"People often come to television to be entertained, and they go to the web on a more purposeful [level], to try and find answers, directions or inspiration," says MacDonald. "I think the flexibility of the web to allow for content to be as long as it needs to be – rather than adhering to a schedule like a TV network – does lend itself to more task-driven lifestyle inspiration."

#### **ON THE TALENT TIP**

Another strategy increasingly popular among lifestyle networks has been recruiting talent from the digital space in the hopes that these personalities will bring their followings – which can be in the millions – to either the brand's digital platform, or to a linear show itself.

"They have a one-to-one relationship with many of the fans," says MacDonald. "You can send emails and comments to talent that publish on YouTube and the best of them will respond. The nature of television is different: if you wanted to reach out and talk to one of your favorite TV stars, there are an awful lot of obstacles in the way."

According to TLC, its most successful new series launch of the year thus far has been *My Big Fat Fabulous Life*, featuring YouTube star Whitney Thore, who was discovered over a year ago when her video series 'A Fat Girl Dancing' went viral.

"I think people really love being able to communicate directly to you," says Thore, whose series chronicles her goal of dancing off the 200 pounds gained from polycystic ovary syndrome.

"When people get interested in you and you hook them with whatever – for me, it was dance – they're probably going to want to follow you through whatever [you] do from there," she says. "Being able to build up a base through the Internet means that I'm going to keep those viewers there for a long time."

Tamara Franklin, executive VP of digital at Scripps Networks Interactive, says it's no surprise personalities such as Thore have both the digital and linear followings that they do.

"It goes back to speaking to your audience," says the exec. "If you have an audience with millennial sensibilities, then you want the talent to reflect that, so you go to the source for that talent, which is obviously YouTube."

Scripps, she says, also looks for notable YouTube stars but the exec notes that, unlike other nets, the company's digital business does not exist to

YouTube star Whitney

Thore made the

drive linear ratings. Scripps' major digital lifestyle investment, Ulive, features original series as well as stand-alone content from Scripps-owned networks such as Food Network and Travel Channel. In June 2014, the company led a US\$25 million funding round into food-focused video platform Tastemade – its first investment in a multichannel network.

#### **DIGITAL DOLLARS**

The challenge for Scripps has been generating sufficient revenue to play against other digital-only players. According to the company's latest annual report, its digital businesses generated \$122 million in operating revenue, which accounts for just 4.7% of the \$2.57 billion portion of Scripps' revenue from its Lifestyle Media silo. It's an increase from digital's \$109 million in operating revenues in 2013 – which comprised 4.4% of lifestyle's \$2.45 billion in revenue – but not by much.

For the up-and-coming FYI, the incremental rise in digital profits isn't so much discouraging as it is instructive. Bennett – pointing out parent company A + E Networks' \$250 million deal for a 10% stake of Vice Media – assures the network "is not antagonistic about the digital world at all."

With several irons in the fire, including a partnership with web application Pinterest for the home décor series *We're Moving In* and another deal with real-estate website Curbed.com for *My City's Just Not That Into Me*, Bennett's strategy is to combine the best of both worlds.

"TV impressions are still the vast majority of what people view, but in combination with nonlinear it's a way of creating a combined package when we look at the advertising power," she says, adding that FYI has had 100 new advertisers in its first eight months, and has garnered significant

backing in partnerships with advertisers.

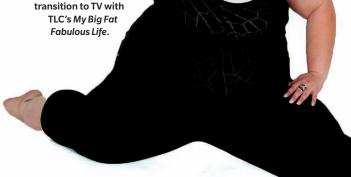
"If you're in TV, you should put a foot in the non-linear world, and if you're in the digital non-linear world, you should put your foot in the TV world," says Bennett. "I've espoused that for quite a long time, but my son's comment was sort of a warning to not even see it as all that different. Yes, financial models are different, but from the consumer's point of view, they're watching video and watching stories." •











## recliscreen summit 2015

nowmageddon, shmomageddon. Even the threat of a crushing blast of winter couldn't deter just under 2,700 registered delegates from attending the 2015 edition of the Realscreen Summit, once again held at the Washington Hilton. Thankfully, the storm wasn't all that mighty in the end, and the delegates who propelled yet another year of record attendance for the event were rewarded for their bravery with insightful panels, tons of networking opportunities and more than a few parties to hit. Thanks to our advisory board co-chairs for this year: Animal Planet, Velocity and TLC group president Marjorie Kaplan; and David McKillop; and much thanks to our advisors for their help in steering the Summit's content. And of course, a warm thank you to our delegates and sponsors. See you in 2016! (Summit photos by Rahoul Ghose)















- a) CNN's Brian Stelter interviews Endemol Shine North America co-chairmen and CEOs Charlie Corwin and Cris Abrego b) Harpo Studios' Andrea Wishom
- c) National Geographic Channels International's Hamish Mykura d) TLC's Howard Lee e) WE tv's Marc Juris and HGTV/DIY's Kathleen Finch f) Bunim/Murray's Jonathan Murray



g) World of Wonder's Fenton Bailey h) Jane Street's Donna MacLetchie i) Animal Planet, TLC and Velocity group president Marjorie Kaplan j) Passion Distribution's Sally Miles k) FYI's James Bolosh congratulates Nina Joseph of Boulevard 17 Productions, a winner in the FYI Development Lab i) All3Media America's Stephen Lambert m) ICM Partners' Shade Grant n) Ugly Brother Studios' Tim Duffy o) YouTube's Ivana Kirkbride p) ABC's Jason Sarlanis q) ITV Studios America's Orly Adelson r) Gurney Productions' Scott Gurney s) LMN's Laura Fleury t) Nat Geo Channel's Tim Pastore u) 44 Blue's Stephanie Drachkovitch

## CRACKING the COPRO CODE

The demand for copro funding is spanning across genres, and the need for new financing models is getting greater. Here, **Lilla Hurst**, joint managing director of London-based copro and financing firm Drive, examines the new challenges in store for those in need of coproduction coin.

oproduction has been my world for nearly two decades. At first it felt like a lonely, slightly nerdy place where I spent much time explaining to people what exactly coproduction meant, usually followed by looks of pity and comments such as, "Wow, that sounds like hard work," or "Are you on a plane a lot?"

But these days it's *de rigueur* and it's almost impossible to read a page of any industry mag without "copro" popping up. Of course, this new-found understanding is based on financial necessity and I suppose most people, weirdos such as myself aside, would still prefer to be back in the heady days of making shows for one broadcaster and grabbing a healthy profit on the international sales.

There's no doubt that putting together copros often feels a little like the Eurovision Song Contest, where you're constantly searching for that one universal gem that is going to win everyone's hearts. Sadly, unlike Eurovision, in TV it's rarely in the shape of an Austrian drag queen.

Traditionally, the hardy perennials that lend themselves to coproduction in the factual world tend to fall into these categories: ambitious specials (think Walking With Dinosaurs, Blue Planet, The Real Noah's Ark, Stonehenge Empire); iconic anniversaries (WWI & II, the death of JFK, the sinking of the Titanic); extraordinary access (Terror In The Mall, Tree Man); and recent disasters (for example, missing Malaysian Air flight MH370, the 2004 tsunami, Hurricane Katrina).

While the appetite globally for coproduction has grown, the challenges that we face in finding the right partners have also increased

and we are needing to create new funding models and approaches quicker than you can say "Canadian tax treaty."

As well, the demand for coproduction funding now spans far wider than the above genres and is proving quite a challenge. While channels' programming needs are becoming increasingly more domestic, their budgets do not match their ambitions, so very often we find ourselves in a "champagne taste, beer money" situation.

More recently, the dwindling appetite for one-off stories that do not present themselves as iconic enough outside of their own territory has also become problematic.

So how to meet these new challenges?
Start to develop an eagle eye for where the money lies and put together a strategy and finance plan for your project the minute you have some domestic interest in place. This plan, in the most complicated scenario, could involve some (or all) of the following:

- Domestic broadcaster
- Foreign broadcaster as coproducer
- Foreign broadcaster at pre-buy stage
- Treaty country tax credits
- Foundation/MEDIA funding
- Animation tax credits
- Post-production offset
- Distribution advance

The first three require you to have knowledge of what commissioners are looking for in both your domestic and the international market, but the following three require you to do a bit of reading up on the intricacies of non-broadcast finance.



The application process for each of these is complex, but can pay dividends of up to 20% of your budget.

On the post-production front, some post houses are now offsetting their fees as an investment into a program and recouping from net, but be aware that this only works for them when sufficient territories are available for a distributor to exploit.

Be mindful that any distributor will make an advance based on what territories are available for them to sell into, so if they make an initial offer based on the world excluding your domestic territory, that offer is very likely to change if you then need to bring in other partners to shrink the deficit.

If you bring on board a pan-regional channel to cover some, or all, of your deficit, watch out for territory overlaps, however minor they might seem. This is a thorn in the side of many coproductions now and not the fault of the commissioners but the people upstairs who are forced to include more territories in order to secure their carriage deals.

If all of this makes you want to stay in bed all day with your head under the duvet, never fear, as there are plenty of nerds and weirdos out there like us at Drive to help you navigate your way through the myriad options... and we're gluttons for punishment!



## SEEINGTHE BIG PICTURE

rom an unceremonious romp to White Castle to a two-year stint at the White House, Kal Penn has always had the big picture in mind. The New Jersey-born actor – best known for his work in the Harold & Kumar franchise and the series House and How I Met Your Mother – took a break from the profession to serve as associate director of the White House Office of Public Engagement (under his real name Kalpen Modi). Now he's returned not only to acting, but also to the unscripted arena.

Penn – whose first turn in reality was presenting Discovery Channel's engineering competition series The Big Brain Theory in 2013 – has now teamed up with National Geographic Channel for data mapping show The Big Picture with Kal Penn. The National Geographic Studios-produced series uses tools such as infographics, maps and big data visualizations as well as documentary vignettes to illustrate statistics on crime, food, sex and money. Penn - who is balancing hosting duties with a role on CBS drama Battle Creek – says he appreciates not having to choose between "something that helps you learn and something that's entertaining," but quickly adds that you won't ever catch him competing in a reality series.

#### Both The Big Brain Theory and The Big Picture have an intellectual slant. Why are you drawn to these shows in particular?

With The Big Brain Theory, the concept was Top Chef but for engineers, and I found that really interesting. It was an uplifting concept about finding America's next greatest engineers, and focused on relatively young engineers. For Nat Geo, what I liked was that we talk about the concept of big data, and for the most part, any time it's in the news, it's the more nefarious elements of it – things like

privacy or NSA wiretaps. But the majority of big data are things that we allow companies to access, like any time you check in somewhere on Facebook and Instagram. So we wanted to get the focus on different topics for each episode, and do human interest stories on some of the different topics, but using interesting data points.

## What do you make of the current popularity of trends and big data in North American culture?

There's a super-low level of awareness in the general population about things like data mapping and privacy. Even when we were talking to people about the concept of the show, almost everybody we talked to said they clicked 'yes' on their iTunes user agreement but they have no idea what it says.

### What have you liked most about hosting unscripted shows?

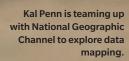
I like the opportunity to not have to choose between something that helps you learn and something that's entertaining: I love when someone can do both of those things. Nat Geo and Discovery have mastered that realm of not needing them to be mutually exclusive and I just love that.

#### What are your favorite unscripted shows?

I liked Cosmos from last year. It was fantastic. I like Top Gear and Sarah Palin's Alaska. In terms of the reality format, I definitely tend to favor documentary-style shows, like what The Big Picture is.

### So there's no Celebrity Big Brother in your future?

I hope I can continue to work as an actor and enjoy as an audience member some of the traditional reality shows.





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## IN CONVERSATION WITH A+E NETWORKS' PAUL BUCCIERI

Paul Buccieri moved from ITV Studios to A+E Networks as president of History and A&E early this year. At Realscreen West, hear Buccieri's plans for these top A+E channel brands.



**Rich Ross**President
Discovery Channel

## IN CONVERSATION WITH DISCOVERY CHANNEL'S RICH ROSS

Rich Ross took the reins as Discovery Channel president in January of 2015. At Realscreen West, Ross will share his vision for where he wants to take the cable giant in the immediate future.

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